E ATHENÆUN

Journal of English and Foreign Literature. Science, the Fine Arts, Music and the Drama.

No. 3587.

SATURDAY, JULY 25, 1896.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY of ARTS.—LAST WEEK.

ROYAL ACADEMY of ARTS.— EVENING EVENING TO MONDAY, August 3 (Fank Heliday), from MoNDAY, July 27, to MONDAY, August 3 (Fank Heliday), from 7.30 to 16 33. Admission 64. Catalogue 64. On Bank Holiday the admission throughout the day will be 66. On other days it will be as usual.

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ALAN E. CLAPPERTON.

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LITERATURE

Admiral of the Fleet Sir Geoffrey Phipps Hornby, G.C.B.: a Biography. By Mrs. Fred. Egerton. (Blackwood & Sons.)

MRS. EGERTON has written her father's life with rare tact and good taste, and with abundance of professional knowledge. The mysteries of naval rank and naval promotion have been unveiled before her; Malta, Besika Bay, and other places of naval resort are, directly or indirectly, familiar to her; and her language, without being technical, is that of one habituated to naval society. She knows, for instance—what few ladies do know—that an officer or man belonging to a ship is "in her," and she does not set the teeth on edge with the too common Americanism "on her." For the rest, the book manifests a literary ease and ability which make it pleasant reading, while at the same time it is throughout impregnated with the flavour of her father's pithy conversation, the tone of which she has caught and preserved with happy unconsciousness.

It is very well known that Sir Geoffrey Hornby was a near relation of the Earl of Derby: his paternal grandmother, in fact, was sister of the twelfth earl; his aunt—his father's sister-married the thirteenth earl; and the fourteenth earl, the Rupert of debate, was his first cousin. It is, perhaps, not so well known that his maternal grandfather was General Burgoyne, whom a hard fate distinguished by the disaster at Sara-toga. His father entered the navy in 1797, during the mutiny at the Nore, and from that time served continuously during the war—the last part of his time as midshipman in the Victory off Toulon, being promoted out of her by Nelson to be lieutenant of the Excellent. Afterwards he commanded the Volage in the brilliant little action off Lissa in 1811, for which he received the gold medal. All this was long before Geoffrey was born; but after the war his father remained at home, and from his earliest days Geoffrey drank in the stories of the old navy, memories and tradi-tions of Nelson and the other giants of "eighteen-hundred and war-time," fresh from the lips of one of the actors in the great drama. Of course he resolved to be a sailor—a resolution confirmed by the appointment of his father in 1832 to be Superintendent of the Naval Hospital and Victualling Yard at Devonport, and the consequent residence of the family at that place. In March, 1837, being then just turned twelve, he joined the Princess Charlotte, going out to the Mediterranean as flagship of Sir Robert Stopford, and was still in her three years later during the Syrian campaign. When she was paid off he went out to the Cape of Good Hope in the Winchester, the flagship of Admiral Percy, and in September, 1842, wrote to his old chief, Stopford, a letter which, as from a bright lad of seventeen to an old man of seventy-four, may be described as charming. At the present moment, too, it is interesting as recalling an early passage in the dispute with the Boers, which to many dates only from about fifteen years ago. "We have lying here" (Simon's Bay), he wrote,

"the Southampton and Iris, which have lately returned from Port Natal, where they were obliged to go with a detachment of troops, 200 men, to quell an insurrection that has broken out among the Dutch Boers, who wish to declare their independence. They had some smartish work for their first brush, which took place very shortly after their landing; they lost 45 men killed and wounded out of 200. They say that these fellows get behind some shelter to fight, and being excellent marksmen, they picked off our men before they could find out where their enemies lay. However, they were subdued for the time; but we hear a report that they have risen again and killed the officer commanding the troops and several of his men. If this is true, it is supposed that we should have to go down there again with more troops. We have fortunately secured the Kaffirs to our side, and they are of more use in such irregular war than even our own soldiers—that is, when

they are properly supported."

One of his messmates in the Winchester was the present Sir Anthony Hoskins, who has written some interesting recollections of him as foremost in all games and sports, foremost, too, on duty, and especially skilled in boat sailing—a branch of the profession which, as captain and admiral, he afterwards did so much to encourage. "I remember," says Sir Anthony, "his once walking a forenoon watch with me and unfolding his views of the service: how necessary it was to preserve the highest tone and discipline, and how determined he was that in his hands nothing should ever be allowed to detract from it." This was in 1846, when Hornby was just twenty-one, and two years a lieutenant. In the following year he returned to England, a wellgrown, good-looking young man, after an absence of five years. Within a few months he went out in the Asia as flag-lieutenant to his father, who had lately been promoted to flag rank, and was now appointed Com-mander-in-Chief in the Pacific. A death vacancy in 1850 enabled the admiral to make him commander of the Asia the day before his twenty-fifth birthday; and the length of the Asia's commission just enabled him to serve the year necessary to qualify him for a further promotion, which was given him in November, 1852, on his father's quitting the Board of Admiralty, of which

part of Lord Derby's ministry. In 1853 Geoffrey Hornby married, and for the next four years lived at Lordington, then a cottage on his father's estate, the management of which rested in his hands. This was his outdoor employment, whilst in-doors he read much—history, works on naval and military strategy and tactics, and some mathematics. It has often been re-marked as curious that a man of his active temperament remained unemployed during the whole period of the Russian war. Mrs. Egerton seems to imply that the Government had no wish to bring forward a relation and follower of Lord Derby. This is probably the correct explanation: Hornby was yet an unknown man, and in the days of "Dowb" political influence was not an unknown factor. Still, it must have been galling to him to see his contemporaries and juniors, and his cousin, Hugh Burgoyne, and his brother-in-law, Cowper Coles, winning promotion and reputation and Victoria Crosses, while he was left to till the ungrateful soil or to plant trees, which, in the course of years, have added much to the beauty, though not, under the

circumstances, to the value of the estate.

When Lord Derby returned to office in 1858, Hornby at once applied for a ship, and in the autumn was appointed to the Tribune, a steam frigate then in the Canton river, where, however, the war was finished for the time; and Hornby, on joining her, was ordered to take a strong party of marines to Vancouver's Island, in readiness to resist the encroachments of the United States. His tact and judgment under very difficult circumstances were highly commended, and for the next five-and-twenty years his service was almost continuous. In 1861-2 he was captain of the Neptune in the Medi-terranean, under the command of Sir-William Martin, who hoisted his flag on board for some time. This brought Hornby into close relation with Sir Sidney Dacres, then Captain of the Fleet; and in 1863-4, when Dacres was in command of the Channel fleet, Hornby was his flag-captain. He was afterwards, in rapid succession, Commodore and Commander-in-Chief on the West Coast of Africa, Rear-Admiral in command of the Training Squadron, Com-mander-in-Chief in the Channel; for two years one of the Lords of the Admiralty; then Commander-in-Chief in the Medi-terranean during the critical period of the Russo-Turkish war; President of the Royal Naval College; and, finally, Commander-in-Chief at Portsmouth, where he ended his service afloat in 1885.

During these years, and while holding these important commands, Hornby's reputation had been gradually growing. Although without any war experience, neverhaving seen an angry shot fired, except when a mere boy on the coast of Syria, he had come to be recognized as the great master of naval strategy and of naval tactics. His conduct during the Russo-Turkish war was most deservedly approved, and won for him the K.C.B., as to which he wrote to his wife that he accepted it more as a compliment to the service than to himself;

him for a further promotion, which was given him in November, 1852, on his father's quitting the Board of Admiralty, of which he had been a member during the latter men in the service—I mean such as Commerell,

Hewett, Salmon, Baird, &c.—are glad to serve under me, and I pray that, if opportunity offers, their trust may be justified."

On giving up the command at Portsmouth he was nominated a G.C.B., and the following year was appointed principal Naval Aide-de-Camp to the Queen, which entailed on him the duty of attending the drawing-rooms. In 1888 he was promoted to be Admiral of the Fleet, which, it may be noted, is a distinct rank, equivalent to that of Field-Marshal in the army. As Admiral of the Fleet he remained on the active list till he was seventy, and there were many who used to speculate on the probability of his being called on to hoist his flag in case of war. He himself, writing to his sister, in 1885, on the possibility of a Russian war, said :-

"If we begin this war I don't see how we are to finish it without passing the Dardanelles, and I am vain enough to think that I could take a fleet up there better than the Com-mander-in-Chief of the Mediterranean. However, you recollect how our dear father used to say, 'No one ought to go to sea after he is sixty, for he can't sleep properly.' I am sixty and I don't sleep as I used to do, so I am quite satisfied to go or stay as the Powers may

A severe illness in 1888 and a dangerous accident-being thrown out of a dog-cart -in 1891 weakened him much, though he recovered from both in a remarkable manner. "What really took the zest and enjoyment out of his life was not age or illness, but the death of his wife following very close on that of his favourite sister. Lady Hornby died of an attack of influenza on January 29th, 1892. "Oh! the desolation no one can conceive," he noted in his diary; and to a friend he wrote, "He had but three years to wait till he reached his appointed threescore years and ten, and then he could look forward to meeting her again." During these last years he seemed to find relief in work-work which took him out of himself-and he was much occupied with local and county business. Still he seemed to have made up his mind that he might lie down to rest when he attained the age of seventy. On February 19th, 1895, the day before his birthday, he got a chill in coming away from the drawing-room. On the 21st he had to take to his bed with a sharp attack of influenza. Still the doctors did not consider the illness in itself dangerous. "At no time during those last days did there seem enough illness to kill him, if he had really wished to live; it seemed as if the will was lacking rather than the strength.....His one complaint seemed to be, 'I am so weary.'" His last words to his daughter were, "My dearie, I am-," but he was so weary that he could not finish the sentence. And so, on the morning of Sunday, March 3rd, he passed quietly away-a man of marked ability and force of character, but singularly lovable, and greatly loved. His reputation, not only in the navy, but in the country at large, stood extremely high. The publication of Mrs. Egerton's admirable biography will raise it still higher.

More Hawarden Horace. By C. L. Graves. With an Introduction by T. E. Page, M.A. (Smith, Elder & Co.)

IT will be a sufficient recommendation to most people of Mr. Graves's second volume to say that it is worthy of the first. The versification is as smooth, the parody as happy, the allusions as apposite and up to date. If there be any inferiority, it is that some of the themes are less dramatically appropriate in the mouth of the Hawarden singer. It is all very well for Mr. Gladstone to address his odes to Mr. Morley or "Tay Pay," but we can hardly imagine him as taking much interest in Mr. Barnato, who not only has one poem to himself in the new volume, but also supplies many of the allusions in the others. Still one does not wish to complain over-much of a poem which contains so good a paraphrase of "Audax omnia perpeti" as the following:-

Presumptuous man, unriddling ev'ry rebus, Rides roughshod to his goal with impious joy; Purloins the special spectacles of Phœbus, And turns the lightning to an errand-boy: Yet ev'ry day, in fitting retribution, Some new bacillus rears its hideous head,

And Death, by Maxims and electrocution, Hastens its slow, inevitable tread.

Where nearly all is good it is difficult to select quotations, and we strongly advise all who enjoy good - humoured political banter combined with happy scholarship to read the whole book; but the ode to Mr. Justin McCarthy (to the air of "Motum

ex Metello") is especially pleasing :-My prophetic soul can image your description of

each scrimmage,
Hear the pipers playing patriotic tunes;
Mark the stout shillelagh flatten the constabulary

And the peasantry dispersing the dragoons!

I can hear the chiefs haranguing and the brutal carbines banging, See the hero all distrousered in his cell,

And observe with admiration the majestic isolation, The indomitable spirit of Parnell.

If humour has not entirely forsaken the Nationalist politicians, even Mr. O'Brien may appreciate the delightful happiness of the paraphrase of "Non indecoro pulvere sordidos." Excellent, too, is the address to the Poet Laureate; and there may be those who will think the ode chosen as a model ("Pindarum quisquis studet æmulari") not wholly inappropriate. In the following stanzas, however, Mr. Graves flies at even higher game :-

You, as wearer of the laurel, when the Kaiser comes to Cowes,

Or is bidden to Balmoral, will the music-halls arouse As you sing him onward ranging, quelling Social-

Indefatigably changing Chancellors and uniforms. Hohenzollern, most astounding product of this

Acrobatically bounding o'er the European stage; Versatile, mercurial hero, modelled in the very mould

Of the royal Crichton hero, in his first "five years of gold.'

Mr. Page contributes a harmless, but somewhat unnecessary preface. It is very true that much of the point and vivacity of Horace lies in his allusions, which are lost in direct translation; but Mr. Page would surely not have us suppose that Mr. Graves's poems represent to us the manner of Horace as it appeared to his contemporaries. Horace has plenty of wit and humour, but it very rarely takes the form

of burlesque; whereas it is exactly for their excellence as burlesques (of a cultivated and scholarly kind) that Mr. Graves's two little volumes are so pleasant a contribution to the gaiety of nations.

Der Dialog: ein literarhistorischer Versuch, Von Rudolf Hirzel. 2 vols. (Leipzig, S. Hirzel.)

THAT the dialogue is, from an historical point of view, an interesting and important means of literary expression, and that a good and attractive work on its development might be written by a competent hand, are propositions which do not admit of dispute. Before all things it should be a work of moderate compass and just proportions; it should confine itself to a statement of salient features and main tendencies; it should make much of the great names and little of the small ones. For its proper execution a writer should be possessed not only of an immense knowledge of literature, but also of the rare power of distinguishing and appreciating the best virtues of widely different minds; and in particular he should be able to render the spirit rather than the burdensome letter of his learning, and to master his material instead of being mastered

In respect of its learning, which is prodigious, and of the industry and perseverance which it everywhere displays, Herr Hirzel's work is certainly entitled to a full measure of unqualified approbation; but it also excites a feeling of astonishment that any writer could possibly expend such a mass of heterogeneous knowledge on the exposition of a single theme. A book of this kind could be made nowhere but in Germany. It extends to over a thousand pages, and at least one-half of it consists of elaborate notes, which have often little to do with the text, and still less with the subject of the work, but carry the reader into a maze of questions-linguistic, literary, historical, philosophical, religious. To give an instance: no account of Socrates as a master of dialogue would be complete without some reference to Aspasia and his relations with her; but Herr Hirzel considers it necessary to discuss almost every topic which the subject suggests, with a citation of original authorities that becomes mere pedantry, and such a passion for illustrating every statement that the reader can only with the greatest difficulty remember the drift and purpose of the whole discussion. Not only does he cite Xenophon freely-that alone would have been sufficient for the purpose-and Plutarch, but he must needs also introduce Hermippus (the writer of comedies), Hermesianax, Clement of Alexandria, Antisthenes, Atheneus, Diogenes Laertius, Cicero, Descartes, and Schleiermacher, as well as modern commentators like Lincke, Lotheissen, and Grimmall in the space of four pages. It is not to be supposed that Herr Hirzel displays any special predilection for Aspasia or any absorbing interest in her. This fulness of treatment is characteristic of all the earlier half of his work; and if when he comes to modern times he is less diffuse, it is, as he expressly states in his preface, because he feels himself here to be on somewhat uncertain ground.

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If Herr Hirzel thus examines the greater part of his subject through the microscope of a too minute erudition, the field of his inquiry appears to be almost co-extensive with literature itself-with any literature, that is, which may possibly be made to stand in any relation to dialogue; and it is wonderful what very faint traces of conversational form embedded in a writer's works entitle him, in Herr Hirzel's opinion, to mention; and what transient mention involves exposition, argument, and illustrative commentary. In the opening chapter, on the "Nature and Origin of Dialogue," he furnishes an interesting statement of the reasons which lead him to suppose that διάλογος originally signified a "discussion" rather than a "conversation"; and it is obvious that this conception of the meaning of dialogue exercises a certain influence on the range and scope of the inquiry. This is not the place in which an extended criticism of his argument would be appropriate, but it may be observed that in the course of it Herr Hirzel occupies two positions which are not easily reconcilable. In quoting the passage from Homer in which the word first occurs — ἀλλὰ τίη μοι ταῦτα φίλος διαλέξατο θυμός—he prefers to take it in the sense of "weighing, considering," although to a poetic imagination what is here indicated is undoubtedly a communing of the soul with the man himself; and such an interpretation is in keeping with the fact on which he takes pains to insist, that dialogue is an older form of speech than monologue.

The range of this work, as has been said, is immense. Herr Hirzel places the beginnings of dialogue in the ancient literatures of the East; traces it in Homer, and in the contests of which the fabulous strife between Homer and Hesiod furnishes an example, and devotes several pages to the evidence of such contests in Sicily; he then passes to Athens, and reviews in turn the contributions of Ion of Chios, of Herodotus and Thucydides, of the dramatic writers, the orators, the sophists, and philosophers, to the development of the dialogue as an independent instrument of literary expression. To Socrates and the body of writers—in-cluding Alexamenus, Glaucon, Aristippus, and Antisthenes—who may conveniently be called Socratic, and to Xenophon and Plato, he devotes a large part of the first volume. To Plato alone he allots about a hundred pages, in which he discusses, showing great earning and an extraordinary familiarity with the various dialogues, such topics as their poetic and dramatic character, their chronology, scenery, the number of persons oncerned, the Platonic myths, the diverse treatments of the same subject, and a host of minor questions which, however interesting in themselves, are not obviously cal-culated to elucidate the main theme. The emainder of the first volume is devoted to Aristotle and his contemporaries, to the Alexandrian writers, and to the performances of Cicero and Varro. The second volume is of a more miscellaneous character. Nearly a half of it is taken up with a disquisition on the philosophic dialogues of the time of Trajan, Hadrian, and their suc-cessors, in which Plutarch, Musonius, Epictetus, Marcus Aurelius, and Lucian play the chief part. After a brief or com-paratively brief section on the traces of dialogue in early Christian literature, Herr Hirzel proceeds to the Middle Ages and modern times, and runs in a discursive fashion through a long series of names distinguished in the Italian Renaissance, the Reformation, and the literary movements in England, France, and Germany during the last two or three hundred years. He concludes with a retrospective summary of the salient characteristics of the chief intellectual epochs in the history of the world, the ages, namely, of the Sophists, of the Humanists and Reformers, and of the eighteenth century Aufklärer; and the purpose of the general review is to enforce the lesson, which he freely inculcates throughout his work, that dialogue is at once a symptom and an important product of a period of high creative activity.

period of high creative activity. Herr Hirzel is himself candid enough to indicate in his preface some of the main defects of the work, "in particular," as he observes, "the inequality of treatment." Nevertheless, in spite of the reasons which he adduces in explanation of this defect, there will be few to sympathize with him when he declares that he is far from regarding the work which he has already done as complete. If all literary topics were treated on the great scale which Herr Hirzel has in view, the world itself would hardly contain the books that might be written. When, therefore, he asserts that the inequality is due in part to the number of years which were occupied in the composition of the work, it is clear that he is aware of one very patent disadvantage attaching to books of this size and range. And when, further, he admits that the inequality of treatment is intentional, because of the excessive amount that has already been written on some portions of his subject, the reflection which is naturally suggested is that he would have materially increased the interest and the value of his work by reducing its size. It will be admitted that Herr Hirzel has succeeded in the endeavour which he tells us that he has had most at heart; he has traced the main lines of the development of dialogue, and has shown how its main features have grown into laws. He has done this and so much more that the reader has to undertake the task of disentangling the history of the development of the dialogue from the rich variety of general information with which it is encumbered. But when Herr Hirzel declares that it has been far from his intention to provide a text-book of dialogue or a repertory of its literature, he displays a curious inability to perceive that his work goes a long way towards accomplishing such a task. He is so much afraid lest the critic should accuse him of wholly or partly neglecting some of the literature of the subject that he begs that any reproach which may be thought to attach to him on this score should be levelled against the University Library at Jena, which, by his account, is at present in such a lamentable condition as to make all conscientious work in the province of history and philology quite impossible. But Herr Hirzel has no cause for alarm in this circumstance; it is rather a matter of congratulation; for if he had had the resources of the most complete library at his disposal, it is fearful to con-template the possible result.

Bohemia, from the Earliest Times to the Fall of National Independence in 1620, with a Short Summary of Later Events. By C. Edmund Maurice. (Fisher Unwin.)

THE history of Bohemia, which to outsiders has always seemed hopelessly entangled with that of Germany, required to be written, and almost simultaneously two books have appeared in the field. We do not here profess to discuss that of Count Lützow, but intend to confine ourselves to the less ambitious and more popular work of Mr. Maurice. It supplies a clear and succinct narrative of Bohemian history from the earliest times to the present. But, indeed, from the battle of the White Mountain, or, as Mr. Maurice styles it, the White Hill, till about the second decade of this century, the Bohemians hardly showed any signs of national life. In the words of Carlyle, Germany came out of the Thirty Years' War brayed as in a mortar, and no land suffered more in this convulsion than Bohemia. Her nobles were either slain or driven into exile, and their estates were confiscated for the benefit of the foreign adventurers who flocked into the country. The national language was the object of especial proscription on account of its connexion with the doctrines of Hus and the Protestant movement. Mr. Maurice furnishes a clear account of the battle of the White Mountain, lost while the miserable Frederick was at dinner, but he goes very briefly over the account of the cruel executions which followed it. We wish he had told us more of Harant and other eminent men who suffered.

He relates many interesting facts about King John, whose career as a kind of political Don Quixote proved a great source of embarrassment to his subjects. His death at Cressy has made his name familiar in English history, and Hajek, the chronicler, has a story to tell us how Edward lamented over him, and tried to resuscitate him when desperately wounded. This, however appears to be a mere legend, and may have been incorporated by that not particularly trustworthy writer into his history from a ballad. Unfortunately, by his fondness for German manners, John did his best to denationalize his subjects. On the other hand, his son, Charles IV., has always been an object of great affection to the Bohemians: he beautified their chief city, founded their university, spoke their language, and encouraged its study. Perhaps it is for these reasons that the Germans have few kindly words to say of him. For, indeed, the history of Bohemia is but the story of one long struggle between Teuton and Slav—a struggle which dates from the days of Charles the Great, and has lasted to our own time. Vaclav—or Wenceslaus, as we translate the name—the son of Charles, was a weak drunken fellow, who was always getting into trouble, and when, as the story goes, rebuked by John Nepomuk for his loose life, caused the unfortunate divine to be thrown into the Moldau. According to Mr. Wratislaw, the Roman Catholies have ingeniously diverted the cultus of Hus into that of this priest, who is the tutelary saint of Prague at the present day. The sister of Charles IV. was our Anne of Bohemia, about whom we are told in Pauli's

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'Geschichte von England' that she had a Bible in the Bohemian language. Mr. Maurice ought to have mentioned this interesting fact, which Prof. Loserth has vainly attempted to disprove.

It is with the Luxemburg kings that the history of Bohemia begins to be thoroughly interesting. The early dukes are too obscure, although Mr. Maurice should have told his readers something of Samo, who is mentioned by Fredegarius, for he must have been a very wonderful man. An exception to the general dulness of the early period must also be made in favour of Premysl Ottakar II., who was killed in 1278 in a fruitless struggle with Rudolph of Habsburg. The extent of his dominions even included the seaboard of Carniola, which makes the Shakspearean treatment of the country in 'Winter's Tale' not so desperately improbable, after all. We must remember, however, that the real sinner was Robert Greene, the author of the tale from which the plot of the play was taken. George of Poděbrad (1458-1471) was one of the best rulers Bohemia ever had. He has been almost idealized by Palacky, but such a king, a native of the country and a Calixtine, naturally recommends himself to Bohemian patriots. From the election of the Austrian Prince Ferdinand, who afterwards became emperor, the German element in the little country grew overpowering. His great object was to make Bohemia an hereditary monarchy and to destroy its constitution. In 1547 he severely repressed a national outburst. The Diet which met at that time and passed the savage sentences was called by the people krvavy soud (the bloody tribunal).

Of course Mr. Maurice tells the story of Rudolph and Matthias and the subsequent election of the Palsgrave of the Rhine to be king of the country. A more unfor-tunate selection could not have been made. Neither he nor his English queen was popular, for they could not speak the language of the country. During the short stay of the "Winter King" at Prague, Prince Rupert was born, afterwards to become celebrated in English history. But Frederick and his doings belong to the common stock of German history. The Thirty Years' War breaks out with the defenestration, as it is called—the throwing out of the windows of the Hradschin of the two obnoxious ministers and their secretary. The room is still shown, and the furniture, mouldering and worm-eaten, has remained practically unchanged. This may seem to have been a barbarous deed. We can imagine people looking upon it as a piece of Slavonic savagery, but in reality there is nothing peculiarly Slavonic about it. It was a custom familiar enough in the Italian republics of the Middle Ages-at Florence, for example, as any one acquainted with history can avouch; and in Spain too.

Czechs applaud Mr. Maurice for his custom of printing in most cases the proper Bohemian names of the towns instead of the German. Unfortunately, they are not in all instances spelt correctly, but perhaps the printers have been careless. The diacritical points are, to be sure, a great stumbling-block to our Western compositors; and yet it is, perhaps, more honest to mark words in this way than to allow them to be pronounced capriciously, as we do with our

imperfect alphabet.

The literature of the country is introduced in a moderate degree; more, perhaps, might have been said about Stitny in the fourteenth century, and about Schafarik and Palacky in the nineteenth. Hus, naturally, is discussed at considerable length; he is a most interesting figure, not only in Bohemian, but in general European history. Mr. Maurice makes some citations from Carlyle's account of the Council of Constance, and, of course, he does not fail to introduce the world-famous "Rex ego sum et super grammaticam." But incomparably the best English account of the Council appears to be that given in Milman's 'Latin Christianity'; while as a book on Hus telling all that is really known about him, and furnishing short analyses of his Latin and Bohemian works, the 'Life' published by the late Mr. Wratislaw in 1882 can be highly recommended. In spite of the attempts of his German detractors to depreciate Hus and treat him as a pale copy of Wicliffe, he will always remain, as Milman admirably remarks, the great advocate of the right of private judgment in religious matters. His follower Zižka was also a noble figure, and a man of bold and original plans. We must confess that to us, after the death of Zižka in 1424, the internecine religious struggles become tedious. We get tired of the continued bloodshed and intolerance. Subsequently the Moravian brethren of the "dispersion," in their sad exile, naturally attract our attention, and at the head of these is the man whom may be justly called the greatest pedagogue the world ever saw-John Amos Comenius. It is pleasant to find that the interest in this remarkable man has been reviving of late. The year 1892 saw the appearance of a complete biography of him in German by Prof. Kvacsala, of the University of Dorpat. Here not only are the main facts of the life of Comenius stated, but an analysis is also furnished of each of his works-and he was a most voluminous writer. The remains of this excellent man now rest under the floor of the barracks at Naarden, with nothing to mark the spot. So little is commonly known about him that the majority of Western writers treat him simply as a German.

In his account of what may be called the great Bohemian renaissance Mr. Maurice is too brief: he should have told the reader more about the great historian who brought back to the minds and hearts of his countrymen that past which they had been sedulously taught to forget. We have been assured that, even in the memory of persons who are but little over middle age, it was customary for the Austrian Government to hold festivals in honour of some German poet (e.g., Schiller) in towns which were purely Bohemian, and where hardly any one knew the German language. When we look at the Bohemian books printed during the last century, and, indeed, up to the second decade of this, how uncouth they appear with their Gothic characters, altogether alien and unsuitable to a Slavonic language! And it was the patriots of the Renaissance—such men as Schafarik, Kollar, and Palacky—who developed the language

into what it is now-one of the most flexible and expressive of European tongues. The monumental historical grammar which is now appearing from the pen of Jan Gebauer will give it fresh dignity and importance. Mr. Maurice has done his best by his volume to arouse curiosity on these subjects, and it may even be hoped that some readers will be led to make themselves acquainted with the band of vigorous writers who now do honour to a picturesque little country. The work is furnished with some good plates. The views are chiefly from photographs. The portraits are not quite so satisfactory, and indeed, we do not see where authentic like. nesses of Hus, Rokycana, or Poděbrad are to be found. They appear to be more or less conjectural, as that of Wicliffe is among ourselves; and Mr. Maurice would do well to make some critical inquiry into the iconography of Bohemia.

A Retrospect, and other Articles. By Mrs. Russell Barrington. (Osgood, McIlvaine & Co.)

MRS. RUSSELL BARRINGTON has not been ill advised in bringing together in one volume a number of articles contributed by her during the past seventeen years to certain monthly and weekly reviews. These fifteen essays are concerned with ideals and impressions of art, with style, taste, criticism, and the principles of artistic and literary expression. If it must be said that the author has no absolutely new standpoint as a critic, and no special distinction in her method of treatment, she undoubtedly interests and stimulates her readers, working on what she regards as the orthodox lines of the nineteenth century renaissance. The 'Retrospect' now prefixed to the reprinted articles is a protest against modern reaction, uttered on the part of "some of us who have lived in the world half a century," who have accepted Pre-Raphaelitism, the heterodoxy of their fathers, as their own orthodoxy, and who find the new tendencies of the day often opposed to those which kindled their youthful enthusiasm. The mere state ment of Mrs. Barrington's theme will suggest to the open-minded reader good cause for hesitating before he condemns as mere heterodoxy a well-defined movement in ar and literature. Mrs. Barrington admits the necessity for toleration, but yet she condemns, as most of the orthodox condemn, the "strangely perverted" taste of unorthodox wielders of the brush and pen:—

"'Après l'invention du blé ils voulsient encore vivre du gland.' After our modem English art and literature have comprised the widest horizon and the highest zeniths in thought and feeling, we are now confronted by a school of painting which, on principle, demands that no idea should be conveyed to us by their paintings but the art of painting, and the cleverness of the painter; an art, moreover, confined to the transcript of the impression of things as they strike the eye with a fleeting vaporous quality of uncertainty. Surely this is

The aim, Mrs. Barrington tells us, of our English imitators of French chic is to startle, rather than to enforce the value of beauty. Ugliness is less and less disliked as the sense which revolts against it dies out Some of the most remarkable works of fiction are no better than "a series of hideous impressions."

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Of course there is a sense in which this is perfectly true, and the fact that it is not the whole truth does not diminish the need of a sustained protest against the hideous, though it imposes upon us the duty of recognizing that the crude studies on new lines, the hizarre experiments and half-conveyed impressions, which have appealed to us in these latter days under the guise of literature and art, are to be accounted for by something stronger and more logical than a capricious change of fashion, or a tardy discovery that vice is more inspiring than virtue. Abrupt changes in the organism of human thought and taste are as impossible as abrupt malformations of the body or abrupt revolutions in the State. There must be antecedent causes, and there must be an intelligible result of those causes, though it is rarely given to a contemporary to perceive the whole process of develop-ment. The question which is partially suggested by Mrs. Barrington's 'Retrospect' is one of considerable interest and importance, in letters as much as in art, for it is clear that the motive of reaction and revolt is identical in the two cases. No one who is accustomed to take historic views of human progress will find any difficulty in allowing that the mental activities of the middle of the nineteenth century are largely accountable for, if they are not in themselves sufficient to account for, the phenomena to which attention has been drawn. A more exact natural science brought with it greater liberality of thought—a liberality which included the speculations of Darwin, the readjustments of Colenso, the tolerant breadth of Maurice and Kingsley, and, in particular, a universalism which began in the domain of science with the theory of evolution, continued in the domain of religion and ethics with the doctrine of an ultimate redemption for humanity as a whole, and was thence transferred to the domain of poetry, taking the form of an amiable belief in goodness underlying all defects, and beauty veiled beneath the repulsive. From poetry to prose, and from the imagination to artistic impression, there was but a step to take. It was taken by analytical novelists in more or less crude and "realistic" studies of human "problems"; but it would be mani-festly unfair to say of all of these that they have sought their inspiration from vice, or to say of their readers that they have soiled their imaginations by picturing acts which they would never commit. This is doubtless true in some instances, but it is not true in all. It does not cover the case with which the future history of English fiction will mainly concern itself—the case, that is, of natural and necessary development, whereby the universalism of which we have spoken has led to wider insight into and sympathy with human facts and possibilities, to a search for the residue of good in what is admittedly bad, to a perception of the reflex of beauty from the admittedly ugly, and to a scientific study of the abnormal, in which all religions, old and new, have taught us to recognize some redeeming quality. Faith in, or at any rate a desire for, the prevalence of good over evil is at the root of an honest analysis of evil; and from this point of view even the darkest aspects of nature are idealized by the creations of art.

The one thing necessary is to discriminate between a legitimate and an illegitimate study of the evil and the ugly; but to say that these things should never be studied, that all true art is a cult of the beautiful, and that an evil action should never be introduced into fiction without specific condemnation, is as narrow at one extreme as to write or read of vice for the sake of vice is narrow at the other extreme. Apart, however, from any question of purpose in the delineation of what is in itself ugly or morally repulsive, the fact remains that reaction against the comparatively simple ideas of a former generation in art and fiction was in great measure due to the effects of universalism in the domain of ethics, the spirit of which, for good or for ill, has refused to acknowledge any unpassable barrier between the attractive and the repulsive. The change of method was rendered inevitable by what most of us believe to have been an amelioration of human thought; it has been effected with the superfluous energy which is common to all new departures; it will continue in spite of the excess which demoralizes weak natures and disgusts the decentminded; and its definite result on literature and art must be to broaden and strengthen their technique, to supply the deficiencies of their inspiration, to enrich and ultimately to elevate their imagination. The sap of a luxuriant growth is not that which its rootfibres originally drew in, but a transmuted essence, charged with colour, and perfume, and the virtue of the engendered flower.

Strathendrick and its Inhabitants from Early Times. By John Guthrie Smith. (Glasgow, MacLehose & Sons.)

Nor one in a thousand of the thousands that visit Scotland sees more of Strathendrick than a glimpse, if the day be clear, from the deck of one of the Loch Lomond steamers. Strathendrick is clean ignored by all the guide-books; and yet there are few walks pleasanter than that up Campsie Glen to Fintry, and thence down the broadening strath to Balfron, Drymen, and Buchanan, and so on by the Pass of Balmaha to Rowardennan, where one enters again the familiar tourist region. Wooded hills and basaltic cliff, clear-flowing streams and lofty waterfall, isleted Loch Lomond and little reedy Dubh Lochan, and ever a background of serrated mountain heights-there are these, and with them many scenes of historic interest. At Killearn was born George Buchanan; Napier of Merchiston worked out his logarithms in the old castle that overhangs the Pot of Gartness; Sharp's murderers drew rein at Clockburn on their flight from Magus Muir westward, and attended next day a great conventicle on Fintry Craigs; Rob Roy's son, Robin Oig, abducted Jean Key or Wright from Edinbellie, for which three years after he was hanged at Edinburgh; and Inversnaid has its memories of General Wolfe, and Wordsworth, and the "Sweet Highland Girl."

For years Mr. John Guthrie Smith (1834-94), a Glasgow merchant, whose admirable 'Parish of Strathblane' was reviewed by us nine years ago, had been working at a history of Strathendrick; but part only of his accumulated masses of material was sufficiently completed at his

death to be put into shape by any except himself. This handsome and wellillustrated quarto is therefore a fragment merely, and may not be judged by too severe a canon. If he had lived, its author would, we feel certain, have added much and omitted more; but even as it stands, it contains a great deal that was worth preserving in the way both of folk-lore and of genealogy. Buchanan pedigrees take the Wollaston and Coleridge families may here trace their descent from Walter Buchanan of that ilk (flo. 1360), and so from one of the South Ulster kings; President Buchanan, too, is shown to have been of original Stirlingshire ancestry. There are chapters, moreover, on the Grahams of Fintry, the Napiers of Merchiston and Ballikinrain, the Galbraiths of Culcreuch, and other estates and families; and six are devoted to the ecclesiastical history of Strathendrick's six parishes, where from much that is dry-as-dust a good many curious items may be gleaned. At Fintry in 1667 David Smith was appointed to confess his fault before the congregation "in that he went to one in Edinburgh who hath a familliar spirit"; in 1697 "Donald Ferguson alias Redhood, in the Paroch of Strathblane," seems to have driven a considerable trade in Strathendrick as a dealer in charms and spells. In 1603

"William Cuningham, brother - germain to James, Erle of Glencarne, did stryke Mr. Louke Stirling, min. at Kilmaronock, and the said Erle was heavelie offendit thereat. Whereupon the Moderator, brethrene, and commissionaris present for the time discernis and ordeinis the said William Cunningham to make his public repentance on the pillare within the Kirks of Kilmaronock, Dumbartane, Kilpatrick, Drimen, and Kilmackome in seckloyth, to be provydit by himself, bairfuttit, bairleggit, and bairheidit, ane Sondaye in everie ane of the said kirks, with all humilitie."

At Gartclach, in Drymen, a boy in service from the Highlands disappeared, and reappeared as a ghost, till at last the Presbytery were called on to interfere, and the youngest placed brother, who was minister of Kippen, was delegated to lay him. He went to Gartclach, and, after spending the night in prayer, told the tenants to lift the body of the boy and give it proper burial. This was done, and the ghost walked no more; but the minister, going home to his manse, took ill, and immediately died. Then, to conclude, there is this tale of the Highlander's Grave on the borders of Fintry and Balfron parishes:—

"In one of the raids of the M'Gregors the farm of Burnfoot, at the back of the Gargunnock Hills above Fintry, was attacked by about thirty of the clan, and the cattle 'lifted.' The farmer was well advanced in years, and he and his wife were the only inmates of the house when the M'Gregors appeared. The sons, who were five in number, were away helping some friends who had been attacked and raided by another portion of the clan. The old farmer, who was a powerful man, in order to prevent his raising the alarm, was tied below the belly of an old mare with his head towards the tail, and nearly choking was thus carried off with the spoil. When the eldest son came home, he learned from his mother what they had done, and he called to her to give him his father's claymore, which hung above his bed, and which the robbers had neglected to take away. Furious and reckless, he seized it, resolving to have

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revenge, and made after the M'Gregors at full speed. He came upon them at a steep place called Skian Dhu, where they were obliged to go in single file, and overtaking the hindmost man, who had charge of the mare, he with one blow cut off his head, which rolled down the hill for a considerable distance. The rest, fancying that they were being pursued by a superior force, fled, and the old man was saved. After burying the body of the Highlander, which they did a little higher up, on a flat part of the hill, the sons of the farmer of Burnfoot threw a number of stones over the grave, as was the custom, and every time they or others passed, another stone was added to the cairn, until it is believed that now there are at least from fifteen to twenty cartloads of stones heaped up on it."

STUDIES IN THE OBVIOUS.

The Unconscious Humourist, and other Essays.
By E. Lacon Watson. (Mathews.)
By Tangled Paths. By H. Mead Briggs.
(Warne & Co.)

Mr. Watson has very just views as to the functions of the essay, and a very sound taste in essayists; but these qualities alone do not suffice to make their possessor a satisfactory exponent of the art of essaywriting. It is not enough to appreciate Montaigne, or Lamb, or Hazlitt, or Stevenson, with their "quaint conceits and moralizings," if one is then to sit down and write this sort of thing—a quotation selected at random from Mr. Watson:—

"There are good points, at the least, to be found in the worst esteemed of us all, and beneath the most unpromising exterior we may come unexpectedly upon material that we should be loth to miss. There are few who cannot

teach the best of us something,"

and so on, and so on. Why, the most unoriginal curate in his third sermon on any Sunday after Trinity could do as well as that. Mr. Watson tantalizes his readers by selecting really good subjects—'The Specialist,' 'The Literature of Reminiscence,' and the like—upon which a good deal that is really racy and suggestive might be said, and then contenting himself with pointing out that "the co-operative principle is efficacious in the furthering of science alone, and not of art," or that "the Senior Wrangler is none the worse man if he be also winner of the Colquhoun Sculls." We are quite with him when he says:—

"It is high time, in common decency, that we should allow certain well-worn jokes to retire from public circulation, and see it cannot supply their place with fresh metal"; but surely it is no less high time to assume on the part of essay-readers a knowledge of the sum of two and two. Nor, indeed, does he always remember his own maxim. When he tells us that in an essay useful knowledge, "like the onion in the salad, should be unseen, but permeate the whole," we cannot but reflect that Sydney Smith's verses are indeed "well-worn." Perhaps, however, this is Mr. Watson's idea of "supplying their place with fresh metal."

Mr. Briggs also devotes himself to the task of calling attention to the obvious; but he works in a field where one is, perhaps, less inclined to resent it. For some reason, while most people are only bored by the recital of what they have thought a hundred times, they are quite content to read any number of descriptions of familiar objects and scenes. It is not.

we suspect, strictly correct to say that the late Richard Jefferies found his readers exclusively among cockneys, though no doubt his reputation was largely due to his having hit the fancy of some literary dwellers in towns. But the countryman, though mostly inarticulate himself, rather enjoys being told what he sees every day. At least, it is impossible otherwise to account for the number of articles and papers which appear in daily, weekly, or monthly periodicals on the subject of rural sights and sounds, or for the number of books in which it seems to be thought worth while to reproduce them in a permanent form. The present book is much like all the rest. If Mr. Briggs has any distinguishing characteristics, they are a constant tendency to drop into blank verse-as "In March the ditches brimmed with wild marsh-marigold that shone like fire along its freshening shore" (a reminiscence of Tennyson here, by the way), or "Up in this quiet old garden day after day, night after night, a short month back, their songs resounded through the glebe"—and a tendency, hardly less marked, to slipshod writing-as when he says, after giving a catalogue of flowers, "All of them yellow, yet hardly one of them the same shade of colour"; or, "It is quite easy to enjoy oneself the same as if one went into the country." And where did he learn that Gilbert White believed "in subaqueous hibernation of swallows"? Olaus Magnus, whom he oddly couples with him, may have done so, but if Mr. Briggs will read his 'History of Selborne' rather more carefully he will see that, while not convinced of the migration of swallows, White never commits himself to what he calls the view of the Northern naturalist.

If experience did not show that such protests were futile, we should add we were glad to see that Mr. Briggs has his word to say about the destruction of gulls for the decoration of ladies' hats. If it is not gulls to-day, it is something else; and the odd thing is that, while no one ventures to defend the fashion, not more than one here and there has the courage to make a practical protest against it.

The Life and Exploits of Alexander the Great. By E. A. Wallis Budge. (Clay & Sons.) In this handsome volume that polyglot savant Dr. Budge has printed his translation of the Ethiopic version of the story of Alexander. The Syriac version he had already published in 1889. Thus he has provided two at least of the more remote forms of this famous legend for those who desire to make a comparative study of the growth of fable. No instance can be more instructive; for we start from a real man, living in the clear light of history, whose acts were chronicled at the time by respectable historians. Nevertheless, so transcendent was his genius, so marvellous were his deeds, that almost immediately after his death-probably, indeed, during his life-popular imagination lays hold of him, adds adventures, miracles, words of wisdom, wonders of all sorts, and so transforms the hero into a colossal mythical figure, which looms through the mists of fable, as fantastic as Jack the Giant-Killer. The diffusion of

the Alexander stories is, perhaps, the widest ever attained by any heroic legend. There are versions of them stretching all through the Middle Ages in time, and reaching in space from the Malay Peninsula to Ireland. And. as every nation has desired a popular or home edition, we can even yet find either complete or partial texts in at least twenty. three languages! Starting from Greek east. ward, we have it in Coptic, Arabic, Armenian, Persian, Pehlevi, Syriac, Ethiopic, Malayan, Siamese, Turkish; starting from Latin westward, we have it in French, German, Spanish, Dutch, Norwegian. Italian. Swedish, Slavonian, Scotch, Irish, and English. How many Slavonic forms there may be we are not informed, but it is safe to say that no nation within the wide range indicated has failed to make its own and propagate this wonderful legend. Its living and popular character is proved by the fact that the Eastern versions (we have not compared the Western) are all such free translations—they add and take away so many details-that a polyglot edition in parallel columns would be quite impracticable. Even the three Greek texts, edited by C. Müller with the Latin of Julius Valerius, differ from it and from one another so considerably as to make that edition a piece of patchwork. "With the advance of time," says Dr. Budge (p. xliii),

"the first tolerably accurate description will be first distorted and then enlarged, and when the hero has become a mere memory his name will be made [in each country that adopts the story] a peg on which to hang legends and myths. Eventually it will become the popular expression of the national views of each country through which the history passes of what a hero should be."

Apart from the style of these sentences, and the questionable statement (it may be mere verbiage) that distortion precedes amplification of legends, we may subscribe to the author's views.

There has been a good deal of discussion as to the first origin of this fabulous story of Alexander; and assuming, as we must, that such growths are gradual, both C. Müller and Dr. Budge assign the first tangible form to the days of the early Ptolemies. We are disposed to place it still earlier for two reasons. In the first place, Ptolemy (afterwards Soter) appears in no remarkable position among the per-sonal friends of Alexander; he ranks with Perdiccas and Antipater. We may, therefore, infer that the dynasty had not yet been founded which governed Egypt for the next two centuries, for it is beyond question that Alexandria was the earliest locus of the Alexander legend. Secondly, Plutarch tells us ('Vit. Alex.,' 64) that a number of historians, beginning with Onesicritus, a contemporary of Alexander, recounted the adventure of the king with the Amazons, and adds that Lysimachus, King of Thrace, when he heard the author read out the passage from his fourth book, smiled and said, "I wonder where I was at that moment." Thus the legend of Alexander was growing from the moment that his greatness began to dazzle the world. If the first written form was the original draft of our pseudo-Callisthenes, it was probably in Greek, but,

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strange to say, with a strong Egyptian flavour, which we should hardly have expected from the people of Alexandria at that early date. For up to the days of the seventh (ninth) Ptolemy that city was mainly Hellenistic. But, together with native Egyptian, there were also Jewish influences at work. Dr. Budge states, on the authority of Nöldeke, whom we have not before us, that "it is quite certain the Jews have nothing whatever to do with the early forms of the story as given by pseudo-Callisthenes." That seems to be true as far as our MSS. go, for the twenty-fourth chapter, which treats of the politeness of Alexander to the Jews, occurs only in Codex C, the latest of the three. But surely the occurrence of the Jerusalem legend in Josephus, coupled with the fact that very early settlements of Jews are attested by Fayoum papyri, shows that Jewish influences were possible from the third century B.C. onward, and it is more than likely that this clever people soon began to handle the life of Alexander in connexion with its national history. For there was no ancient people more given to shaping the annals of the past into a panegyric of Jewish national dignity.

As regards Dr. Budge's performance of his task, we are unable to judge it, as the Ethiopic text does not appear in this volume, but is privately printed, and has not been sent to us. Nor could we undertake to pass judgment upon it without submitting the translation to the eyes of Mr. M. James or Mr. R. H. Charles, the only English scholars, besides Dr. Budge, known to us as authorities in Ethiopic. The latter has published books in so many languages that we are at a loss to know how he can have learnt them all thoroughly in the years that he has devoted to Oriental philology. But even if his Ethiopic be, like his Old Egyptian and his Coptic, not beyond criticism, every fair critic must acknowledge his unwearied dili-gence, his zeal, and his considerable success in bringing strange texts within the reach of ordinary men. The present volume is very handsomely and, on the whole, accurately printed by Drugulin, of Leipzig, though there are here and there mistakes which no English printer would have made. All the foreign types employed are excellent, and Lady Meux is to be thanked for her liberality in paying for the work.

We have noted a good many points which are questionable in Dr. Budge's introduction, but to discuss them would require many columns, and to state them without discussion would be unsatisfactory both to him and to us. In any case, we recommend the book to our readers as curious, learned, and interesting.

In reflecting over possible parallels among men to the career of Alexander, that of Napoleon strikes us as the only approximate case. The interest still felt in the great Corsican, the perpetual appearance of new books about him, the immense position which he occupies in the imagination of modern Europe—all this would undoubtedly make him the hero of wonderful legends had he not lived in an age of letters, where each fable as it arises is questioned and refuted by a critical press. Nothing but this could prevent Napoleon from being transformed into an ideal hero, an ideal

ogre, a supernatural power controlling the fortunes of men. This remarkable case in our own century shows us the power of an exceptional genius to dominate and to fascinate the hearts of men still. There is no sign that the interest in Napoleon is waning—nay, rather, Napoleonic literature is increasing rapidly. It is quite possible that the living memory of this great man may last like that of Alexander. He may even some day be translated into an ideal of virtue and continence!

The Crowd: a Study of the Popular Mind. By Gustave Le Bon. (Fisher Unwin.)

"In crowds it is stupidity and not mother-wit that is accumulated. It is not all the world, as is so often repeated, that has more wit than Voltaire, but assuredly Voltaire that has more wit than all the world, if by 'all the world' crowds are to be understood."

Intellectually the crowd is always inferior to the isolated individual, but

"from the point of view of feelings and of the acts these feelings provoke, the crowd may, according to circumstances, be better or worse than the individual."

These are the two leading positions of M. Le Bon's book, and it cannot be denied that they are worked out in a way that is from beginning to end interesting and suggestive.

By "crowd" he does not mean every "gathering of individuals," but only the "psychological crowd." A gathering becomes a crowd when the conscious personality of the separate individuals is lost and a "collective mind" temporarily formed. For the existence of such a collective mind, local aggregation is not necessary. A "psychological crowd" may be formed by individuals who are not simultaneously present on one spot. Crowds in this sense are becoming the governing power in our civilization. Even within the last twenty-five years the growth of this power is distinctly perceptible. "A civilization, when the moment has come for crowds to acquire a high hand over it, is at the mercy of too

many chances to endure for long." Of course, M. Le Bon does not suppose that the collective mind of the crowd has a real existence apart from the persons who compose it. The process of forming the psychological crowd is that each individual, undergoing a kind of "hypnotism," loses his distinctive intellectual characteristics and becomes susceptible in an exaggerated degree to simple ideas summed up in telling phrases. These usually have a religious character. Modern Socialism, for example, appeals to the crowd as a kind of new religion. The emotional life, reduced to uniformity by the disappearance of what distinguishes one intelligence from another, characterizes the mind of the crowd. The crowd is thus highly "suggestible." It is subject especially to the prestige of energetic personalities. "The type of hero dear to crowds will always have the sem-blance of a Cæsar." "A crowd is a servile flock that is incapable of ever doing without a master." It is superficially mobile, yet at bottom intensely conservative. Progress, as involving change of habits, is abhorrent to it. Under the influence of any suggested idea it may become either criminal or heroic.

Each individual, feeling himself one of an immense mass, acquires the sense of unlimited power without responsibility. The most typical of all crowds is the "Latin crowd," in which more especially "authoritativeness and intolerance are found developed in the highest measure."

This "psychology of the crowd" M. Le Bon professes to base on long personal observation. For confirmation of it he might have gone to literature. On the whole, his "psychological crowd" is that which we meet with in Shakspeare. The leading characteristics assigned might have been generalized from 'Coriolanus,' 'Julius Cæsar,' and the Jack Cade scenes in 'Henry VI.' A distinction drawn by Coleridge (in the 'Biographia Literaria') between the "enthusiasm" of the isolated individual, in which genuine ideas are born, and the mere "fanaticism" of the crowd, in which some blind impulse is propagated by contagion, also seems to the point. Coleridge tried to deduce a psychology of the crowd from the application in German of the word Schvärmerei; and M. Le Bon seems to have a similar idea when he speaks incidentally of animals as also capable of forming "crowds."

There is truth in this psychology; but M. Le Bon, by contemplating it too much, seems himself to have become "hypnotized." The psychological crowd is for him a divinity with attributes mysteriously combined like those of the Hindu Siva. The crowd is to destroy our civilization, and yet this same crowd has produced all civilizations by submitting to the prestige of leaders and of illusions. For if, as M. Le Bon says, "the masses have never thirsted after truth," he has already told us that "not truth, but error, has always been the chief factor in the evolution of nations." "Let us leave reason, then," he concludes,

"to philosophers, and not insist too strongly on its intervention in the governing of men. It is not by reason, but most often in spite of it, that are created those sentiments that are the mainspring of all civilization—sentiments such as honour, self-sacrifice, religious faith, patriotism, and the love of glory."

Yet some pages further on he declares that, "in the long run, it is intelligence that shapes the destiny of the world, but very indirectly. The philosophers who evolve ideas have long since returned to dust, when, as the result of the process I have just described,"

viz., action on the popular mind, and reaction from this on the higher classes of society, "the fruit of their reflection ends by triumphing." Does the indirect character of this process remove the contradiction?

This is not the only contradiction that can be detected in M. Le Bon's work. By the further development, however, of an idea which he puts forward in one place it might have been removed and the general theory at the same time corrected. "The inferior characteristics of crowds," he says, "are the less accentuated in proportion as the spirit of the race is strong." "It is by the acquisition of a solidly constituted collective spirit that the race frees itself to a greater and greater extent from the unreflecting power of crowds, and emerges from the barbarian state." And in treating of "electoral crowds" he comes finally to the conclusion that their suffrages are always "the

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expression of the unconscious aspirations and needs of the race." "Peoples," we now find, "are guided in the main by the genius of their race, that is, by that in-herited residue of qualities of which the genius is the sum total." This, which at first sight appears to introduce new contradictions by making the spirit of the race corrective of the spirit of the crowd, and certain crowds at the same time embodiments of the spirit of the race, in reality enables us to separate the truth and error in M. Le Bon's view. There are, in fact, as he himself to some extent recognizes, many orders of collective mind. The "collective mind," like the individual mind, has its higher and its lower phases. One of its lower phases is the mind of the "crowd" in the ordinary sense; in its higher phases it becomes what we call the genius of the race or of a people, or the spirit of an age. In each case psychological interpretation is possible. The mutual annulling of in-dividual interests may evolve a higher form of impersonal mind, just as the mutual annulling of individual intelligences produces a lower. The psychological interpretation, however, is never wholly adequate, and, recognizing that it is not, we may in the end, without scruple, allow ourselves the element of poetic personifica-tion that still clings to all these modes of speech.

FRENCH BIOGRAPHY. Personal Characteristics from French History, by Baron Ferdinand Rothschild, M.P. (Macmillan & Co.), begins with Hugues Capet and ends with the Abbé Sievès, and purports to give through the medium of their spoken replies an idea of certain notable actors in French history. It may provide a certain amount of desultory amusement for persons who do not demand precision in orthography or diction, or accuracy in detail. Such spellings as "léttre de cachét," "Fermiers Generaux," "the Duc d'Aguillon," "Madame de Priè," and "Madame de Chateauroux "abound; and such sentences as "Louis fell in love with Marie and abandoned the Comtesse de Soissons, and at one time would unquestionably have married her," are not infrequent. It was not from "her assassins, but from her would be assassins, that Marie Antoinette escaped up the stairs at Versailles. Our author observes that "Voltaire in his youth -the Voltaire who was Madame de Pompadour's courtier the Voltaire who was caned by the lackeys of the Chevalier de Rohan sent to the Bastille.....and who then fled to Englandwas a different man from the Voltaire who lived at King Stanislas's Court A very different at King Stanislas's Court...... A very different man still was the patriarch of Ferney," &c. Now Voltaire fled to England about 1726; Madame de Pompadour, born 1720, was not in a position to attract courtiers till 1745. When 'The Temple of Glory' was performed at Ver-sailles, Voltaire, we are told, a guest in the royal box, embraced the king, exclaiming, "Trajan, do you recognize yourself?" much to the consternation of the attendants. More consistent, we think, with the philosopher's character is the usual version in which he addresses to Richelieu the remark, "Trajan, est-il content?" Again, we read that Madame de Pompadour "tempted Rousseau in vain with the offer of a grant. A passage in his 'Emile,' stating that 'the wife of a coalheaver is more estimable than the mistress of a king,' excited obtain from the philosopher was the substitution of 'prince' for 'king.'" Now the passage occurs not in 'Emile,' but in the 'Nouvelle Héloïse.' As our author observes that "we even now

pore over Rousseau's confessions," the story might have been told as therein narrated. There was no question of a bribe or grant from Madame de Pompadour; but Rousseau, on reading his work over again, saw the application which might be made of the phrase and altered the words as has been said. However, this com-promise did not satisfy M. de Malesherbes: "Il retrancha la phrase entiere dans un carton qu'il retrancha la phrase entiere dans un carton qu'il fit imprimer exprès, et coller aussi proprement qu'il fut possible dans l'exemplaire de Madame de Pompadour. Elle n'ignora pas ce tour de passepasse. Il se trouva de bonnes ames qui l'en instruisirent" ('Œuvres de Rousseau,' vol. xv. p. 314, ed. 1801). Baron F. Rothschild seems to suppose that during Marie Antoinette's career in France Louis XV.'s four daughters frequented the Court: he forgets that one had become a Carmelite nun before the marriage of the Dauphine. He states that the Dauphin (Louis XVI.) "had been well and carefully educated," yet at the time of the royal wedding Mercy writes, "M. le duc de Choiseul a parlé très fortement au Roi sur l'éducation de M. le Dauphin et sa manière d'être, disant, que si ce prince ne changeait pas il deviendrait l'horreur prince ne changeait pas il deviendrait l'horreur de la nation" ('Corr. Sec. du Comte de Mercy,' vol. ii. pp. 366, 367). Best of the collection of bons mots is that in which M. Lafitte characterized Lafayette as "a monument constantly promenading in search of a pedestal." We do not admire the portraits.

The Life and Times of Madame du Barry. By Robert B. Douglas. (Smithers.) — The author disclaims any desire to rehabilitate the personage one of whose biographies, he tells us, had its title-page adorned with the quotation "Bella, horrida bella!" It is unfortunate, "Bella, horrida bella!" therefore, that he should have avowedly chosen for his guide the Du Barry's most zealous advocate, M. Ch. Vatel, following him even to the acceptance of those memoirs of M. de Choiseul which are reputed to be of doubtful authenticity. Still more unfortunate is it that, whilst decrying the style of one from whom he has borrowed so much, Mr. Douglas should not have been more careful of his own. Poor, indeed, is the wit which inspires passages of which the following are examples: "Guillaume [du Barry]called himself an officer of the marines—the only body of men likely to believe the state-ment." "The tears that should water our sorrow at his fate live in an onion." Curious, sorrow at his fate five in an ohion. Curious, too, is the chronology implied in the statement, "It cannot be said that she [Madame du Barry] was irreligious......In 1792 she gave shelter......to several priests. Finally, when Louis XV. was seized with his last illness, she sent a large sum.....that special prayers should be made to St. Geneviève for the king's re-covery." Moreover, the orthography is most bewildering. Lauraguais appears as "Lara-guais," "Larraguais," and "Sarraguais"; the Duc de Choiseul's sister, the Duchesse de Gramont, from time to time appears as "Grammont"; Madame du Barry's mother is variously styled "Rançon" and "Ranson"; we have ; we have "Guémard" and "Guémard," "haüs-fraü," and such sentences as "(Ils) étaient moitée morts déjéé." We note increasing carelessness in this respect amongst English publishers. We doubt the assertion that six million francs was the total amount lavished on "the beautiful, kindhearted, unfortunate, and much traduced Jeanne du Barry." We believe that her rate of expen-diture was very similar to that of her pre-decessor. Whilst Madame de Pompadour during her reign of nineteen years got through nearly thirty-seven million francs, Madame du Barry in the six years of her supremacy spent, according to M. Le Roi, close upon twelve and a half million francs.

Madame Roland. By Ida M. Tarbell. (Lawrence & Bullen.)—As a study similar to this in size and character was published ten years ago by Miss M. Blind, Mrs. (?) Tarbell's work, though it possesses merit and is very prettily got up, seems scarcely needed. The new matter of which it boasts might well have been disposed of in a magazine article. By-the-by, we do not understand the statement, "The story of her [Madame Roland] seeking a title with its privileges in Paris in 1784 has never before been told," for the affair is mentioned in works new as Miss Blind's and old as Michaud's 'Bio. as Miss Blind's and old as Michaud's 'Bio-graphie.' For the rest, if somewhat devoid of sympathy for the Girondist heroine, Mrs. Tarbell estimates fairly enough a character which, if we deduct therefrom its bloodthirstiness, presents in its weakness as well as in its strength so faithful an illustration of Rousseau's teaching.

Choiseul à Rome: Lettres et Mémoires Inédits, 1754-1757. Par le Vicomte Maurice Boutry. (Paris, Calmann Levy.)—"I took the liberty," writes Choiseul, "to question the Holy Father and to ask him if he held the bull Unigenitus to be an essential article of belief (règle de foi). 'I, not I, indeed,' was the quick, unpremeditated reply." Yet during the preceding forty and odd years the Parlement and the Gallican Church had fought over the same bull with all the bitterness and hatred peculiar to a religious war, employing, amongst other weapons of persecution, fines, sequestration, imprisonment, and refusal of the sacraments to the moribund and of Christian burial to the dead. Members of both factions had in turn been exiled by the king; and now the assembly of clergy, which had just propitiated Louis XV. with a gratuity of sixteen million francs, was divided against itself. Whilst sixteen bishops held the refusal to accept the bull to be a deadly sin, seventeen prelates regarded such conduct simply as a sin in a matter of importance (en matière grave).

Moreover, no sooner had the Church been induced to relax its rule of denying the sacraments to all who did not produce a satisfactory certificate of confession than the Parlement grew more pugnacious; and gladly as Louis XV. would have repressed its interferences in ecclesiastical matters, and its claim to be the defender of Gallican liberties, yet he was forced to humour the Parlement to obtain its registration of financial edicts. Thus when the Duc de Choiseul made his political debut as ambassador to Benediet XIV., his aim was to procure from the Pontiff an encyclical letter calculated to con-ciliate both factions. The task was by no means so easy as the candid avowal above quoted might suggest; for whilst declaring his willingness to draw out any number of bulls till he had satisfied the king's views, the Pope stoutly maintained the administration of the sacraments to be an incontestable right of the Church and to pertain in no manner to the secular tribunals. On the other hand, Louis, asserting that "un silence absolu sur les matières contestées m'a toujours paru être l'unique moyen de retenir dans de justes bornes les esprits indociles ou trop vifs," entreated his Holiness to abstain from qualifying the bull Unigenitus in any way; for were he to term it "un jugement de l'Église en matière de doctrine," the majority of French bishops would take those words as equivalent to "un jugement dogmatique," which, again, would be synonymous with the règle de foi which had already imperilled the religion and peace of the kingdom. To a correspondence full of such splitting of straws are added some sketches by the ambassador of the Papal Court and of Benedict himself, the Pontiff to whom is attri-buted the saying, "Est-il besoin d'autre preuve de l'existence d'une Providence que de voir prospérer le royaume de France sous Louis XV.?

BOOKS ABOUT WALES.

Nooks and Corners of Pembrokeshire. Drawn and described by H. Thornhill Timmins, F.R.G.S. (Stock.)—To follow in a well-worn track is a habit which the ordinary tourist and the topographer alike have often a predisposition to acquire. As both these characters seem com-

bined in the person of Mr. Thornhill Timmins. bined in the person of Mr. Thornhill Timmins, it is only natural, perhaps, to find him following where many have trod before. Excepting the Wye Valley in Monmouthshire, there is, probably, in all South Wales no district with which the tourist is so well acquainted as "Little England beyond Wales." Nor are there many England beyond wates. Nor are there many counties in the Principality which have regraphers and antiquaries as Pembrokeshire has ceived so much attention at the hands of topohad bestowed on it. George Owen, whose faithful 'Description' of the county in the Elizabethan period, written after a plan independently adopted about the same time by Carew in his 'Survey of Cornwall,' has had, during the last three centuries, numerous followers and imitators, and not a few who have freely appropriated his work. This wealth of material ready to hand must have been a strong allurement to tempt Mr. Timmins westward across Offa's Dyke from the county of Hereford, with whose "nooks and corners" he had been previously associated. Some of the responsibility for this is laid by the author at the door of the public and the press, who, by the kindly reception accorded to his former work, are said to have encouraged him ("where, indeed, encouragement was little needed") to set forth anew upon his sketching rambles, and explore the 'Nooks and Corners of Pembrokeshire. Mr. Timmins appears to belong to that increasing race of artist-writers who, having sketched a few places of historic interest in the course of a summer's holiday, are not content, after their return home, unless they can utilize the contents of their portfolios for the illustration of descriptive or historical works, for the writing of which they may, however, not be properly equipped owing to a lack of training or of previous acquaintance with the district. The result in the present case is that the sketches suffer by appearing along with the accompanying letterpress, which, so far as it is original, is frequently inaccurate, and, when not original, presents the appearance of a patchwork of largely unacknowledged extracts. George Owen's 'Description' is the chief source whence these are taken, but the observations which accompany these quotations frequently betray the author's superficial acquaintance with the history of the county he describes. Thus, in referring to Newport Castle, he says that Owen paid it a visit in Queen Elizabeth's time, and "noticed" certain features, his description of which is then quoted. Mr. Timmins was probably unaware that Newport was the capital of George Owen's lordship of Kemes, that he spent twenty years of his life in conflict with the Council of the Marches as to his claim to jura regalia within his barony, that two commissions sat at Newport to take evidence on the point, and that, in all probability, the lord of Kemes was at one time placed under arrest in his own castle of Newport. To remark, under these circumstances, that Owen "visited" Newport and "observed" its castle is, to say the least, somewhat understating the case. There is also much in Mr. Timmins's orthography to which a Welsh reader would take exception. For example, Carn Ingli, the "mons angelorum" of Pembrokeshire legend, is converted by him into Carn Englyn, which can only bear the one meaning of "the epigram-hill"; while another mountain, y Freni Fawr, which etymologically means the Great Brent, appears as Fryny Fawr, which is simply an impossible form. The author writes in a gossiping style, but his humour is often forced. He constantly affects the use of such archaic words as anent, anon, ycleped, monticle, and, to adopt his own phrase, ycleped, monticle, and, to adopt his own phrase, other words of that "ilk"; he repeatedly quotes "chronicler Gerald," "quaint George Owen," and "shrewd old Leland," and is naturally loud in his praises of the good old times of "bluff King Hal," of "good Queen Bess," and "the gay Prince Charlie." On the whole, however, both the style and the matter of the book are

likely to commend themselves to that large class of readers who are not greatly concerned about accuracy of historical detail, but are satisfied with a popular description of an interesting country accompanied with numerous illustrations of its more curious or attractive features. Probably the only elements of real permanent value in the work are its illustrations, which number considerably over a hundred. Several of them are well executed, especially those containing somewhat minute architectural details, some of the landscapes, on the other hand, being poor, and apparently blurred in the process of reproduction. A reduced facsimile of Speed's map of the county is also added to the book, the general appearance of which is tasteful and attractive, both printer and binder having creditably performed their part in its production.

The Land of Arthur: its Heroes and Heroines. By Marie Trevelyan. (Hogg.)—'The Land of Arthur' is the third of a series of books written by "Marie Trevelyan" about Wales and the life of its people. The short stories of which her former works consisted were chiefly based on the traditions and folk-lore which have survived to the present day among the peasantry of the remoter parts of Wales. For these she drew her inspiration direct from the people, whose life and character she described with striking fidelity, and, from the necessity, perhaps, of studying her models in the country itself, she also succeeded in reproducing in her pages much of the warmth and colour of the varied scenery of the Principality. On the present occasion she has, however, deserted the oldest inhabitant," with his rich fund of old-world stories, and, to the serious detriment of her work, she has sought her materials in books and ancient manuscripts-mystical triads and legendary lives of saints, the records of monkish chroniclers, and the olla podrida of the so-called historical literature of Wales. The object of this singularly misdirected research on the part of the writer has been to supply "a useful and entertaining work giving simple outlines of the history of Wales" down to the time of the Tudors, aiming more particularly at making English-speaking readers more familiar with the heroes and heroines of Wales. That some of these characters should be extremely shadowy might well be expected, considering the sources whence the information about them is drawn. The work, which, it is naïvely stated, has been "arranged in correct chronological order," opens with a fanciful account of that prehistoric period when Britain was first peopled. Next follows the traditional story of the conversion of the Britons through the medium of Caractacus, who had come under the influence of St. Paul at Rome; and then we have, marshalled before us in succession, such heroes of romance and history as Arthur and Merlin; Howel, the lawgiver of Wales, and Madoc, the alleged discoverer of America; the two Llewelyns, and the wily Glendower-all of whom are presented in the full glamour of national tradition, unimpaired by the slightest touch of modern historical criticism. Whatlargely spoils the writer's presentation of these heroes is that she believes too implicitly in them, she has taken all her "authorities" far too seriously, and has, therefore, allowed her own narrative to be continually interrupted by disjointed extracts from some chronicle or other which possesses, for the most part, neither literary nor historical value. But for this constant attempt at documentary proof, Marie Trevelyan might at least have produced an interesting work, somewhat on the lines of 'Little Arthur's History of England.' Under the circumstances, however, all that can be said is that it is a matter of regret that she has - for this occasion only, it is to be hoped-quitted the field of romance for this kind of spurious history. Few, perhaps, can describe Welsh life and character so well as she has shown

herself capable of doing; she should, therefore, return to it; and we trust that the formal announcement of the completion by her of a "trilogy of books about Wales" is not to be interpreted as implying her intention to go elsewhere for her subjects. That spirit of patriotism which breathes through all that Marie Trevelyan has written, and is a redeeming feature even in this volume, has caused her to dedicate the work "to the immortal memory of Llewelyn ap Gruffydd, the last native prince of Wales"—a dedication which is specially appropriate at a time when a tardy movement to provide a national memorial to that prince is likely to be at last brought to a successful end in Wales. The cover of the book is also embellished with a national design in the shape of a banner of King Arthur, reproduced—so we are told in a certificate signed by Rouge Dragon—from "a book entitled 'Prince Arthur,' in the archives of the Heralds' College."

GENEALOGICAL LITERATURE.

Lancashire and Cheshire Wills, 1301-1752. (Lancashire and Cheshire Record Society.)— This collection of local wills, not now to be found in any probate registry, was begun by the late Mr. Earwaker, and has been completed by the present editor, Mr. Fergusson Irvine, who has made the best of a troublesome task. As the copious index of names and places affords, of course, no clue to the matters of interest, the reader who wishes to discover them must study the volume for himself. The most striking will we have observed is that of Sir John Bold, of Bold, in the addenda, which is assigned, we think rightly, to 1407, in spite of its being in the mother tongue at that early date. Another example of an early English will is that of Sir Geoffrey Mascy, dated 1456. Testator, who was "holl of body and myghty of mynde," is very communicative in this document, and complains that "certein untrue and fals peple, bycause yai supposet I was gretely diseaset w sekenes, sklanddert and noyset in the cuntr(e)," We are glad to see that the Society is full of energy for its work if it receives sufficient support, as it should do in so wealthy a

County Records of the Surnames of Francus, Franceis, French, in England, 1100-1350. By A. B. Weld French. (Boston, U.S.A., Privately printed.)—The title 'County Records,' which alone appears on the cover of this volume, is misleading. The work really consists of notes made by or for the author of all occurrences of the names Francus, Francigena, Franceis, &c., in our early records. It is not the first publication on the subject that Mr. French has produced, and except for the changes in the forms of these names at different periods, it can hardly be said to illustrate anything. The notes are arranged under counties, but have mostly no references; and the rendering of records is by no means perfect. This entry is an instance in point: "In defection of three acres which G. Franceis and Richard Huldemele held drown into the demesne, 2s." Mr. French has simply given us the rough notes that a genealogist collects in preparation for a pedigree. We have to thank him, however, for an index which imparts to the work its sole value. The volume is well got up.

THE LIBRARIES OF FICTION.

Mrs. Martin's Company, and other Stories.
By Jane Barlow. "Iris Series." (Dent & Co.)
—This is a decidedly pretty little book of pleasing tales, and the fancy displayed in 'Mrs. Martin's Company' is most dainty. 'The Lost Recruit' is a tragedy, and a really touching one, but 'A Case of Conscience' is, perhaps, the best thing in the book. In 'After Seven Years' Miss Barlow makes an excursion into the Unseem World, but as a ghost-seer she is not convincing, and we like her stories best when they are about

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old poor people or such children as Johnny Dowdall. We must confess to a strong dislike for Mac: whenever we meet him he seems to us a particularly unlovable little boy; but perhaps this is merely perversity roused by the author's too great indulgence for the graceless young scamp. The illustrations, by Miss Bertha Newcombe, appear to be indifferently reproduced. We are convinced that 'The Lost Recruit' had not that face when he left her hands.

The Jaws of Death. By Grant Allen. (Jarrold & Sons.)—'The Jaws of Death' is delightfully short, and in splendid type. Who runs may indeed read. A mere glance, as it were, and all is over—the hero rescued, and the young people made happy. Short as it is, it is nothing but padding of the most unblushing kind all the way till the final episode. This episode is the only excuse for the existence of the volume, and it is a ghastly excuse. It would have been still more so had one not known that all was bound to end well. The idea of the Heathen Chinee and his little "expeliment" is certainly a "creeper" and a "shocker" combined. This volume belongs to the "Daffodil Library."

That Across an Ulster Bog, by M. Hamilton, issued in the "Pioneer Series" (Heinemann), is a clever book must be a foregone conclusion among readers of M. Hamilton's earlier novel 'A Self-denying Ordinance'; but many rarer qualities than cleverness went to the making of the story of Joanna, and that delightful heroine provided us with the first essential of a good novel-a nest for the affections. Then, too, in the earlier book we had change: we were taken from middle-class Ireland to "smart" England and back again; some of the characters were virtuous, others vicious, some serious, some frivolous; they were of two nationalities and many social spheres, and through all their changes there was the constant charm of Joanna's true and loyal personality. Joanna was at once good, lovable, natural, gay, true, and young; and the wholesome air of fresh purity sweetened a social atmosphere that was sometimes the reverse of pure. But in this new book M. Hamilton has not sought to please: the story is repulsive, the setting sordid, and there is no character to whom we can give our heart, for though Ellen Eccles is a true and loyal little creature, her very youth, which is morally her excuse, excites disgust in the reader; and few will feel any interest warmer than compassion in a cottar girl who is a mother by the vicar of her parish before she is seven-teen. She is a child, with her hair in a flaxen tail down her back, when we are introduced to her, and already she has been wronged by the dreadful creature who fills the part of lover and villain in this sordid tragedy. Such tragedies form the theme of many a noble novel -the 'Heart of Midlothian' was woven round the frailty of Effie Deans—but 'Across an Ulster Bog' is not a noble novel; it is a very clever, very sordid, and very painful story of a kind which has been produced in great abundance lately, and in it the clever author appears to strain every nerve to repel. Happily human nature has a more lovable appearance in life than in this novel, which dwells on the seamy side with the persistence of a police-court investigation. That there are Duffins and Eccleses, and even Bishops, in Erin is unquestionable, but we believe that in life some one of them must have a better side which M. Hamilton has ignored.

Mr. Allen Upward's story of One of God's Dilemmas (Heinemann), in the publisher's "Pioneer Series," is gloomily pathetic. The dilemma which it records is of human, not divine origin, being nothing more nor less than the separation of a young husband and wife because the latter is too consciously religious, and the former too pronounced in his irreligion. They have a son, unknown to the husband, who has gone out to the gold diggings, and returns

a rich man, eager to make peace with his wife. Then the drama is played out pathetically enough, as already said. It is a natural story, and well told, with an occasional excess in the way of straining for effect. When a writer is at his best without straining, and yet continues to make manifest efforts to be clever, it is plain that there is still something left in the school of fiction for him to learn, or unlearn.

"Are you a Platonist?" says one of the characters in the 'New Republic' to the poetess of passion; and she replies, "Mr. Leslie, I never heard such an impertinent ques-tion! Of course I am." To a scholar the To a scholar the lady's answer is supremely funny; Mr. John Smith, the author of Platonic Affections (Lane), doubtless would not see where the fun comes in. There is no use, we suppose, in pointing out at this time of day that an arrangement between a man and a woman to marry, but to live as if they were not married, has absolutely nothing to do with "Platonic" anything. Indeed, the only great writer of antiquity into whose head such a conception could have come was-well, certainly not Plato, though he is a character in one of Plato's dialogues. Perhaps any clearer indication might verge on the ribald. However, in justice to Mr. Smith, let us hasten to say that this somewhat unsavoury theme seems to have been introduced only in deference to the character of the "Key-notes Series," to which the volume belongs. It is very lightly handled, and might be omitted altogether without any practical detriment to the story, which is an entertaining sketch of North Devon folk and their ways. The lan-guage is unusually well done; and the only criticism we would make is that Parson Passmore surely belongs to a generation that has now gone by for ever.

SCOTTISH BIOGRAPHY.

THE "Famous Scots Series" (Oliphant, Anderson & Ferrier) is the richer for an appreciative life of Allan Ramsay, by Mr. Oliphant Smeaton. The "canty" periwig-maker, who, as his biographer well says, was the Claude as well as the Teniers of Scottish rustic life, is set before us in his habit as he lived—in his shepherd boyhood, wading through the glens in the bleak districts of the Upper Ward,

Where neither plaid nor kilt could fend the weet; in his apprentice and burgess days in Edinburgh at the stirring time of the Union; in his happy marriage, when the lawyer's daughter, carrying down her father's wig to be dressed, became reconciled to a match with an aspiring tradesman, the clansman and descendant of Dalhousie : through his first flight in verse among his brethren of the Easy Club to the publication of the quarto of 1721; in the period of his triumph, when 'The Gentle Shepherd' evoked the enthusiasm of Gay and the commendation of Pope; in his shortlived, but most commendable experiment of the playhouse in Carrubber's Close; and in his prosperous old age, when pious daughters and troops of friends enjoyed the amiability and condoned the egotism of the poet. In spite of all deductions, Allan showed that the seed of the ancient flowers he culled in youth from broadsides and chap-books found in him a worthy custodian; though he sometimes mauled his authors ruthlessly, his 'Miscellany' and his 'Evergreen' were the means of their preservation; and he was the great reviver, not unfairly to be called the father, of national song.

Mr. Gabriel Setoun, in his life of Burns, contributed to the same series, considers that there was something excessive in the greater poet's acknowledgment of indebtedness to his forerunner. But we prefer Burns's own estimate of himself, sane in this matter as in all in which judgment, not conduct, was concerned. Had there been no duct, was concerned. Had there been no Ramsay and no Fergusson — we may almost add no Dunbar and no Montgomerie—there

could have been no Burns. He was one of the most imitative of all writers of the first rank. He acknowledged, with that directness which was the best feature of his ardent character, what Ramsay had been to him:—

Transay had been to him.—
In gowany glens thy burnie strays
Where bonnie lasses bleach their claes,
Or trots by hazelly shaws and braes
Wi'hawthorns gray
Where blackbirds join the shepherd's lays
At close o' day.

Thy rural loves are nature's sel';
Nae bombast spates o' nonsense swell;
Nae snap conceits, but that sweet spell
O' witchin' love,
That charm that can the strongest quell,
The sternest move.

In other respects Mr. Setoun's short biography is characterized on the whole by fairness and adequate literary appreciation. He revels more in the polemic poems than we are inclined to do, and spends rather too much space in arguing that Burns was consciously taking part in a movement for the reform of the Church. The truth was that Burns, whose antecedents on the father's side were not purely Calvinistic, found the squabble between the Orthodox and the Moderates synchronize admirably with his own occasion of dissatisfaction with the Kirk, and his Moderatism, like his Jacobitism and his Jacobinism, was a transient phase of his personal mood. That he had strong religious personal mood, feelings is certain, though he was no theologian. The incidents of Burns's life have so often been repeated that it is not wonderful that the present writer should frequently use the ipsissima verba of other biographers. It is a little strange that in dealing with the first visit to Edinburgh he should not mention the casual meeting of Burns with Scott, the greatest, and not the least appreciative, of his new acquaint-ance. For the rest, Mr. Setoun seems to be abreast of the most recent authorities on his subject, and to err, if at all, in the direction of panegyric.

It is only eight months since we reviewed together Dr. Hume Brown's large and important 'Life of Knox' and a brilliant little sketch by Mrs. Maccunn. John Knox, by Mr. A. Taylor Innes, in the "Famous Scots Series," is rather an essay than a set biography. It groups events widely separated, e. g., Knox's two marriages; and it presupposes an ampler knowledge of Scottish history, and even of the events in the Reformer's own career, than falls to the lot of ordinary readers. It may be questioned whether there was any demand for such a work, ably written though it is, and accurate. Mary's private marriage, however, with Darnley was celebrated in Stirling Castle, not Holyrood.

ANCIENT HISTORY.

Memphis and Mycena: an Examination of Egyptian Chronology and its Application to the Early History of Greece. By Cecil Torr. (Cambridge, University Press.)—Mr. Torr's book is an interesting contribution to the literature of the Egypto-Mycengean controversy which has sprung up during the last few years, and will be read by many who, for various reasons, take a lively interest in the relations which are said to have existed between the Egyptians and the early Greeks. It is too much to expect that it will close the controversy; on the contrary, we believe that it will reopen it in many quarters; but as the work of a clear thinker and a logical reasoner, who states his facts, proofs, and deductions honestly and lucidly, it possesses a value greater than that of almost any other on the subject. It consists of four chapters on Egyptian chronology, one chapter on the connexion of Egypt with Greece, an appendix on the vases from Thera, and a table Egyptian dynasties and kings as given by Manetho. A few years ago an assertion was made that the civilization of Mycenæ was as old, at least, as the seventeenth century B.C., and various arguments—based chiefly upon the

similarity of shape and design of certain vases depicted on the walls of Egyptian tombs, and of Mycensean pottery—were brought forward in support of it. Some German and English archæologists accepted the theory, and strenuous efforts were made to prove it by appeals to scarabs, fragments of pottery, &c., which dili-gent excavators found in tombs of Egypt and among the ruins of ancient Greek cities. On the classical side many scholars could not see their way to accept the theory in any form, and Egyptologists found considerable difficulty in fitting it in with carefully ascertained and wellknown facts. The position was a difficult one, and the difference of opinion very considerable; for while the Mycenæan theorists asserted that certain vases belonged to the seventeenth century B.C., their opponents could not assign a higher antiquity to them than the eighth or seventh century B.C. The state of the dis-pute remained thus for some time, when, most unexpectedly, some of the Mycenæan theorists began to waver and to lower their date for their vases to the thirteenth century B.C., and, if we mistake not, there are those of them who are willing to admit that it must be reduced some two or three hundred years more, which will bring us to the eleventh or tenth century B.C. At this point Mr. Torr seems to have thought At this point Mr. Torr seems to have thought that the dispute was really due to the system of chronology which Egyptologists employed; and consequently he set to work to investigate the chronology of Egypt from the Twelfth to the Twenty-sixth Dynasty his book now before us shows. As a result of his labours, Mr. Torr believes that what is known as Manetho's history is of little value—firstly, because the original is lost, and, secondly, because all the extant versions of it are at variance. Moreover, a close examination of all the available materials has convinced him that the Twelfth, Eighteenth, and Twentieth Dynasties began about 1500 B.C., 1271 B.C., and 1000 B.C. respectively, instead of about 2466 B.C., 1700 B.C., and 1200 B.C. as the late Dr. Brugsch thought. He is willing to admit that the Eighteenth Dynasty may have begun a hundred years earlier, ie., about 1371 B.C., but he believes that it cannot be proved. The facts which lead him to these conclusions are too numerous to mention here; each reader will find it necessary to study them carefully. There are many who will never accept these views, and in saying that we cannot throw Manetho overboard in this way without many a pang, we shall, we are sure, express a general opinion; it is, however, comforting to find that Mr. Torr does not attack the antiquity of Egyptian civili-zation generally. Mr. Torr's chapter on the connexion of Egypt with Greece, in which he discusses the antiquities of Ialysus and Camirus, will be the most generally read, for he shows that the arguments which, applied to the scarab bearing the name of Amenophis III. found at Ialysus, would make it date from the Eighteenth Dynasty, would, if applied to the later Greek antiquities found at Camirus, make them belong to the Fourth Dynasty. It is noteworthy that in summing up his evidence on the whole question he states his belief that the antiquities which have caused the dispute were made by the Phœnicians in Northern Syria, whence they were obtained both by Egyptians and Greeks.

Beitrüge zur Kenntnis der babylonischen Religion. Von H. Zimmern. Part I. (Leipzig, Hinrichs.)—It has been the fashion so long to write and talk about the Babylonian religion as if it were a perfectly well-known subject, that it will come as a shock to many when they discover from the first sentence in this book that the author believes it to be at the present impossible to write a history of this difficult subject. The reason is not far to seek, however, for it is, unfortunately, a fact that, although the materials exist, they are for the most part unpublished. With a view of altering the present state of things, Dr. Zimmern has been

working for years at the cuneiform texts in the British Museum, and the above-named work will contain the results of his labours. The first part, which is now before us, contains the Assyrian text from all the extant sections of a group of nine tablets which formed the Shurpu series in the great library of Nineveh; several copies of the work were made for Assurbanipal, and from the fragments of these copies the greater part of the work can be put together. The text of the first tablet only is entirely wanting. Portions of text were published by the late Sir Henry Rawlinson, and an excellent critical translation of the sixth tablet, with commentary, &c., was published by Jensen (Zeit. für Assyriologie, 1886); others have hazarded "translations" of various passages, but they "translations" of various passages, but they cannot be taken seriously. Dr. Zimmern's work is, however, the first in which a systematic attempt is made to give a just idea of the con-tents of this series of tablets, and as he accompanies his texts with transliterations, translations, vocabulary, and notes, too much praise can hardly be awarded to this piece of honest work. There is much food for the expert in this book, but the general reader will, we fear, be obliged to wait until the author can see his way to generalize and to formulate his views on Babylonian religion. The Shurpu or "Burning texts derive their name from the fact that some of them are incantations, the recital of which was accompanied by the burning of certain objects; as the object was consumed, even so was dissipated the ban or spell under which the patient, on whose behalf the incantation was recited, had suffered. The objects burnt might be garlic, a date, a palm flower, wool, seed, or a sheep or goat's skin. Like Tall-quist's work on the Maqlu series, that of Dr. Zimmern has been most carefully done. The student of comparative folk-lore and Oriental magic will discover many points wherein the Babylonian has a claim prior to that of Western peoples, and the Old Testament archæologist may welcome it cordially, and rely upon what he finds there. It is to be hoped that Dr. Zimmern may continue his work so well begun.

The plan of Dr. O. Seeck's Geschichte des Untergangs der antiken Welt (Berlin, Siemenroth) is hardly to be gathered from the first volume now before us. There is no preface, no introduc-tion. We plunge at once into the reign of Diocletian, intended to lead us up to Constantine. Indeed, the first "book" is entitled "The Beginnings of Constantine." Notes and illustrations are given in an Anhang, separately printed. The reader who knows Gibbon will not be much attracted by these first five chapters. There may be some new points in the narrative, but the whole impression produced is very inferior to that which the corresponding chapters in the great English historian leave upon the mind. Of far higher interest is the second part, which in a series of admirable essays considers the causes of the depopulation and demoralization of the Roman Empire, and its partial restoration by the influx of the German races. But here the facts reviewed reach as far back as the days of Polybius—nay, even of Hannibal—and downward beyond the reign of Constantine. Hence it is that the introductory historical sketch seems far too narrow for the sequel. The author's great principle seems to be the heredity of acquired instincts. The vices learnt unwillingly, the submission exacted from slaves, the idleness forced upon the poor, the hypocrisy imposed upon the weak—these features became habitual, transmitted, at last the ordinary qualities of the failing world. Sterility -first artificial, then natural-compelled Roman society to fill up its ranks with quantities of manumitted slaves. Of these the wily and the submissive obtained their promotion more rapidly than the stubborn and independent. Hence the Eastern slaves were those that leavened the later Roman world-so much so

that the type of the Romance nations has now assumed their swarthy or sallow complexion, their dark eyes, perhaps even the mental qualities which are often thought indigenous (p. 309). So far as we know from the portraits of the greater Romans, they differed from the modern Italians as much as English-men do. The causes of the sterility which led to this promotion of foreign slaves have been stated with clearness and with care. But they were already well known to historians, and have been enumerated by Polybius, in a well-known passage which our author cites, as completely as The systematic subby modern inquirers. division of property told upon the Romans, for among them it was forbidden to settle all upon the eldest and make the rest work for their bread. But together with this peculiar cause were the increasing luxury and selüshness which prompted men either not to marry, not to have children, or not to rear them. It has been generally assumed that the exposing of newborn infants, mostly female, to die of hunger, was an ordinary practice of the ancient world. But such cold-blooded barbarity is not probable. The cases which appear in the plots of the new comedy rather show some such care in getting rid of these show some such care in getting rid of these hapless creatures as is used nowadays with regard to foundlings. They were laid in such places that they were easily found by people whose interest it was to bring them up as slaves. Even then they bore about them some evidences which enabled them to be recognized in after years. We may, therefore, set down the number of those actually thrown out as a prey to birds and beasts as very small indeed. But, nevertheless, there is evidence enough to prove that the rate of infant mortality was enormously high. These causes are rightly esteemed by Polybius, as well as by Dr. Seeck, as far more important than the losses of life by fire and sword in wars and revolutions. But in his chapter on "Die Ausrottung der Besten" he shows us in a most interesting way how the same cause may have very different effects. There may be great national struggles in which vast numbers fall by the sword, and yet, on the whole, the ablest and most courageous have the best chance. They defend themselves, they inspire fear in their enemies, and so they survive to be the parents of the next generation. In such case a nation may clearly gain by bloody trials. There are other massacres of a different character, when the best and noblest are picked out for destruction, when the tyrant beats down the loftiest tops in the cornfield, and here a nation loses not only in quantity, which can be repaired, but in quality, which cannot. Thus, for example, the French nation are still suffering for the loss of the finer and better spirits that were swept from the country in the Great Revolution, leaving worse and meaner men to beget the succeeding generation. This was even more and longer the case with the decaying Roman world. The original, the independent, the bold, were sacrificed to the fears of tyrants, the fears of subjects, till cowardice and meanness became the eading features of all society. Nothing was done in literature or art but to copy, and to copy badly, old masterpieces; not a single new invention was recorded for centuries; the whole world grew small and mean, tired of life, and despairing of the future. It will be the task of future volumes to show how fresher races replaced this worn-out society. There are now before us but two chapters on the Germans, and these show them to us in their primitive state as Tacitus describes them, and as raw settlers within the remote limits of the empire or as soldiers in the army, rather than direct factors in the remaking of Europe. beginnings of their invasions and the wonderful work accomplished in his day by Marcus Aurelius—these matters are fully and eloquently We shall await, therefore, with handled.

interest the further progress of this most suggestive and stimulating history—a history of ideas and forces rather than a chronicle of facts. We notice but a few errors in the printing. The most strange and misleading is on p. 276: "Denn angeerbte Freiheit ist — die beherrschende Eigenschaft, aus welcher alle Erschein-ungen des sinkenden Alterthums hervorgehen."
"Freiheit" should be Feigheit to make any sense!

OUR LIBRARY TABLE.

The Memoirs of Sir Claude Champion de Crespigny, Bart., edited by Mr. George A. B. Dewar, with a preface by the Duke of Beaufort, will interest a certain class of sportsmen, and may amuse others who do not come under that category. Courage, even when misdirected and reckless, commands respect, and in the present case the Duke testifies to Sir Claude's "total disregard of danger or of injury to himself." This quality is probably hereditary, for the family is a branch of that which held the office of champion to the king of France, and is connected with the Dymokes, who were champions to the kings and queens of England. The subject of these memoirs commenced his sporting career nearly thirty years ago, and has had experience abroad as well as at home, including racing and chasing in England, Ireland, and India, varied with sailoring and soldiering, some ballooning, shooting, and other sport. He found aërial journeys full of fascinations and protections and protections. tion and excitement, the former prevailing during the rise and steady journey :-

"We enjoyed some effects as beautiful as the aurors borealis. A perfect picture of the balloon presented itself on the clouds. Every rope was faithfully reproduced, and our own forms were accurately represented. We opened our mouths to shout at our vis-à-vis tearing along within a few yards of us, and they opened their mouths as though to shout back at us."

During the descent excitement is added, the chance of coming down on the sea or of being knocked to pieces on the land being about even. It will be noticed that Sir Claude was with the Germans at the siege of Paris, and apparently joined them in shooting at the French balloons; that he should record this without excuse shows complete misapprehension of his position as a neutral. The volume, which is well turned out, provokes comparison, not to its advantage, with the late Sir John Astley's deservedly successful book. The publishers are Messrs. Lawrence & Bullen.

MR. T. FISHER UNWIN publishes, under the title The Political Situation, a work by Olive Schreiner and Mr. Cronwright-Schreiner, which is chiefly a reprint of the paper lately read at Kimberley by the latter, and concerns exclusively the racial politics of South Africa. The authors adversely criticize the retrograde policy pursued by the Cape Parliament in recent years in such matters as franchise and native labour laws. The essay is well written, and, considering the strong opinions of the writers, temperate in tone; but the views are those of a minority in South Africa, and are unlikely to be enforced by any great amount of pressure from outside.

A LITTLE volume entitled America and Europe: a Study of International Relations, published by Messrs. G. P. Putnam's Sons, contains three essays, all of which have appeared before and attracted attention in this country. They are on 'The United States and Great Britain,' by Mr. David Wells; on 'The Monroe Doctrine,' by Mr. Edward Phelps; and on 'Arbitration in International Disputes,' by Mr. Carl Schurz.

The Wealth and Progress of New South Wales for 1894, by Mr. Coghlan, the Government Statistician, appears in two volumes, and is published by Mr. Charles Potter, the Government Printer, at Sydney. This eighth issue resembles in every respect the issues of the work noticed by us on former occasions.

MM. HACHETTE & CIE. publish La Société Américaine, by M. M. Dugard, a volume of travel and social observations in the United States, inferior to those of M. Bourget.

WE have received the catalogues of the Free Libraries of Leeds, Leicester, Lewisham, Lincoln, Preston, Richmond (Surrey), St. Mary's, Rother-hithe, and St. Saviour's, Southwark. All the hithe, and St. Saviour's, Southwark. All the reports speak of progress; that from Lincoln includes a reprint of Prof. Jebb's excellent address. From Clerkenwell we have received a couple of Class-Guides; from Nottingham the first number of a Library Bulletin; from Wigan a Catalogue by Mr. Folkard of books coming under the letter H (Wigan, Platt). A brief but interesting History of the Pub'ic Library in Bristol has been written by Mr. Norris Mathews (Bale & Sons).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Theology.

Pulpit Commentary: Psains, Exposition by Rev. G. Rawlinson, 3 vols. roy. 8vo. 10/6 each.

Revival Sermons in Outline, by Eminent Pastors and
Evangelists, edited by Rev. C. Perrin, cr. 8vo. 3/6 cl.

Voysey's (Rev. C.) The Testimony of the Four Gospels concerning Jesus Christ, 8vo. 3/6 cl.

Fine Art.

Westminster Cartoons, Vol. 2, by F. C. Gould, Édition de Luxe, 4to. 10/6 cl.

Poetry.
Abercrombie's (B.) Songs and Verses, cr. 8vo. 3/6 cl.

Philosophy.

Sweetman's (W.) The Reign of Perfection, Letters on a Liberal Catholic Philosophy, cr. 8vo. 3/6 net.

Vivekananda's (The Swami) Yoga Philosophy, cr. 8vo. 3/6 cl.

Piveauanias (the Swain) Toga Piniceophy, cr. 5v0. 5/0 ci.

History and Biography.

Daudet's (A.) Recollections of a Literary Man, translated by
L. Ensor, cr. 8vo. 2/6 net.

Simple Sketches of England and her Churchmen in the
Middle Ages, by L. G., cr. 8vo. 2/6 cl.

Ward's (H. S. and C. W.) Shakespeare's Town and Times,
4to. 7/6 net.

4to. 7/6 net.
Worthy's (C.) Devonshire Wills, a Collection of Annotated
Testamentary Abstracts, royal 8vo. 30/ net.

Geography and Travel.

Climenson's (R. J.) Guide to Henley-on-Thames, 2/6 cl. Paul's (Rev. F. B.) Six Weeks in Southern Africa, 3/6 net.

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Mackenzie's (T.) Practical Mechanics applied to the Require-

ments of the Sailor, cc. 8vo. 3/8 cl. Policy of the Chest, of the Chest, Svo. 10/8 cl. Pullar's (A. H.) Geometry for Kindergarten Students, 3/cl. Tubby's (A. H.) Deformities, a Treatise on Orthopsedic Surgery, 8vo. 17/net.

General Literature.

Adam's (F.) What is my Tartan? or the Clans of Scotland, cr. 8vo. 3/ cl. Butler's (R.) In the Power of Two (The Spider and the Fly),

cr. 8vo. 3.6 cl.
Diehl's (A. M.) A Modern Helen, 2 vols. cr. 8vo. 12/ cl.
Fremantie's (Hon. T. F.) Notes on the Rifle, cr. 8vo. 5/ net.
Hawkins's (T.) Direction for the London A B C Tailor
System of Dressmaking, 5/
Henniker's (F.) In Scarlet and Grey, Stories of Soldiers and

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Jokal's (M.) Black Diamonds, a Novel, cr. 8vo. 6/cl.
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Wotton's (M. S.) Day Books, cr. 8vo. 3/6 net.
Yellow Book, Vol. 10, roy. 18mo. 5/net.

Theology.

Anonymus Mellicensis de Scriptoribus Ecclesiasticis, ed. v. Anonymus Mellicensis de Scriptoribus Ecclesiasticis, ed. v. E. Ettlinger, 3m.
Brück (H.): Geschichte der katholischen Kirche im 19 Jahrh.,
Vol. 3, Part 3, 8m.
Hamburger (J.): Real - Encyclopädie des Judentums,
Div. 1, Parts 5-7, 7m. 50.
Kranich (A.): Die Ascetik in ihrer dogmatischen Grundlage
bei Basilius dem Grossen, 1m. 80.
Petri (Beati) Canisii Epistulæ et Acta, coll. O. Braunsberger, Vol. 1, 1541-56, 14m.

Rolfes (B.): Die substantiale Form u. der Begriff der Seele Rolles (E.): Die substantane Form u. der Beginne bei Aristoteles, 3m. 20.
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History and Biography.

Astegiano (Laur.): Codex Diplomaticus Cremonæ, 715-1334,
Vol. 1, 18m.

Monumenta Germanise Historica: Auctorum Antiq morum Tomi 13, Pars 3, 5m. Nikel (J.): Herodot u. die Keilschriftforschung, 2m.

Geography and Travel.

Ardouin-Dumazet: Le Rhône du Léman à la Mer, 3fr, 5c. Philology.

Bericht ü. die in den J. 1892 u. der ersten Hälfte des J. 1895 (?) erschienene Litteratur zu Aristoteles' Resp. Atheu., 3m. 60.

Contant (L.): Autour du Berceau, 2fr. 50.
Politzer (A.): Atlas der Beleuchtungsbilder des Trommelfells, 20m. General Literature.

Brisson (A.): Portraits Intimes, 3fr. 50. Montégut (M.): Le Geste, 3fr. 50. Rosny (J. H.): Les Profondeurs de Kys Verne (J.): Face au Drapeau, 3fr. rs de Kyamo, 3fr. 50.

.THE KINGIS QUAIR.

Cambuslang, N.B., July 19, 1896

I READ with some degree of surprise Mr. A. H. Millar's letter which appeared in the Athenœum of the 11th inst. To any one who did not know my book 'The Authorship of the Kingis Quair,' the letter would, I think, convey an impression which I must believe the writer never could have intended. After calling attention to my recently published criticism, Mr. Millar asks to be allowed to indicate "an important fact which I "have entirely overlooked, and which may have direct effect upon the basis" of argument. Mr. Brown, he goes on to say,

"has evidently never seen the original MS., and has reasoned entirely upon a transcript which he obtained. Through the courtesy of Mr. Nicholson, of the Bodleian Library, I have been able to examine the MS. very closely, and while I have found the transcript absolutely correct, so far as the quotations go, I am inclined to think that Mr. Brown has not given due weight to what may appear at first sight

Evidently the transcript from which I workedalthough admitted to be absolutely correct so far as quotations go-has been imperfect, or else my quotations do not fully disclose all the salient points. Mr. Millar's words will bear no other interpretation. Now what are the facts? In an appendix not only have I printed the first and last lines of all the poems, but also the colophons and jottings of every description found in the MS. The truth is that Mr. Millar, as the result of his very close inspection, did not see one word in the MS., of the nature of jottings, not printed in my appendix. He has, however, as I shall show presently, read into the MS. a good deal that is not anywhere to be found in it; and in narrating facts he is

amazingly careless. Two minor points call for correction at the outset. It is not the case that the memorandum in aremio of the MS., which fixes 1488 as the earliest date for the transcription of the unique copy of 'The Kingis Quair,' was discovered on December 28th, 1895; neither is it the fact that the memorandum is found on folio 119—it occurs on folio 120. In a foot-note (p. 5) I have shown that it was printed and its import

noted fully fifty years ago; it is absurd, therefore, to speak of its discovery in 1895.

If these were the only errors in the letter I would not have troubled replying to it, but Mr. Millar proceeds to propound his important question, namely, "What evidence can be given that this [i.e., the version of 'The Kingis Quair' in the Bodleian MS.] is a veritable copy of a poem by James I.?" His attempt to solve his own question is amusing.

Out of extraneous memoranda found in the MS.—which fill a page of my appendix—Mr. Millar selects only three items, quoted by him as follows, viz., "liber Henrici dmi Sinclar," as follows, viz., "liber Henrici dmi Sinclar,"
"William Sinclair," and "Elizabeth Sinclair
with my hand." He takes no note of other twenty-six names, several of which occur on the same folio as two of those he has selected. He ignores four persons of the Sinclair family. But, worst of all, in none of the three selected instances—the groundwork of the supposititious pedigree—is the quotation given as in the MS.

In passing the proof-sheets I unfortunately omitted to correct "Dmi," which in the MS.

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and also in my transcript reads Dni, so that I suspect the first quotation has been made by Mr. Millar direct from my book. In the MS. the name "William Sinclair" nowhere occurs, but only the Christian name "Williame" and the words "Villam Lord," with "be me patrik schiner" separating them—all on folio 230.

"Elezabeth Sinclar within" occurs on folio 231,
but nowhere having "with my hand" appended. but nowhere having "with my hand "appended. It is, of course, very easy indeed to manufacture a pedigree as Mr. Millar seeks to do by such fallacious homonymy. With all the memoranda before me, and after carefully examining the public registers and many records, all that I felt warranted in saying was that the MS. "probably belonged at one time to the Sinclairs." of Rosslyn, judging by the note on folio 230 liber Henrici Dmi Sinclar, and the signatures Mawius, Laurence, Maluin, and Elezabeth Sinnawins, Ladrence, Maluin, and Elezabeth Sin-clair." Had I been certain that the fifteenth century Lord Henry was indicated, and not his grandson of the same name, it would have been easy to expand my note. His interest in Scottish literature, as evidenced by MSS: still extant, is well known. But the other names in the MS., viewed in the light of the records, did not permit me to pronounce one way or another. And certain it is Mr. Millar has adduced nothing to support his conjecture, for it is only conjecture. All that he says about Lord William Sinclair and Elizabeth Keith falls to the ground also when it is shown that the MS. lends no support whatever to his second step in the pedigree. Its absurdity would have been discovered by himself had he been careful to test it by the statements in his own letter. when he suggested that 'The Kingis Quair' was probably "transcribed for William, Lord Sinclair, and added to his father's album at the instance" of Elizabeth Keith, and that "there is every likelihood that this copy was known at the Scottish Court sixty years after the death of the alleged author," can he have considered what he was writing? Sixty years after the death of largest of larges I gives us the year 140? What death of James I. gives us the year 1497. What becomes of these wild conjectures when they are examined in the light of historical facts? are examined in the light of historical facts? In the year 1497 Elizabeth Keith was still in the nursery, and William Sinclair was unborn. Nor were they married until after 1513. Flodden, which rendered William Sinclair an orphan, also made Elizabeth Keith a widow; for on the fateful September 9th her young husband Colin, the Master of Oliphant, fell subvexillo regis, and her marriage with William Sinclair did not take place till nearly recreaters. Sinclair did not take place till many years after. Champions of the poet-king will require to fight with trustier weapons than Mr. Millar has offered to them. J. T. Brown.

THERE is a very grave error as to chronology in Mr. Brown's article on the authorship of is poem which must be explained before we

seriously consider the question.

He assumes that the 'Kingis Quhair,' of which, in any case, a copy exists not later than 1490, is largely copied from the 'Court of Love,' a poem of the sixteenth century, of which the MS. copy is also of the sixteenth century.

Whoever wishes to understand the relationship between these poems will find it all in Schick's edition of the 'Temple of Glas' (E.E.T.S.), pp. cxxix-cxxxiii—a most valuable account which has been carefully neglected.

WALTER W. SKEAT.

M. EDMOND DE GONCOURT.

EDMOND LOUIS ANTOINE HUOT DE GONCOURT, who died at Champrosay, near Paris, in the house of the Daudets, on July 16th, was born at Nancy, May 26th, 1822. He had survived by twenty-six years his younger brother Jules, in collaboration with whom the greater part of his works were written. These works extend to more than forty volumes: volumes of fiction which were the origin of the movement called

"naturalist," volumes of history, the history of the art and life of the French eighteenth century, and of the art of the eighteenth century in Japan, which were the origin of that inin Japan, which were the origin of that interest in these things, now almost a fashion. The novels written by Edmond and Jules in collaboration were 'En 18...' (1851), 'Charles Demailly' (1860), 'Sœur Philomène' (1861), 'Renée Mauperin' (1864', 'Germinie Lacerteux' (1865), 'Manette Salomon' (1865), 'Madame Gervaisais' (1869); by Edmond alone: 'La Fille Elisa' (1878), 'Les Frères Zemganno' (1879), 'La Faustin' (1882), 'Chérie' (1884). Of the books of history, perhaps the most important were 'La Femme au XVIIIe Siècle,' 'Portraits Intimes du XVIIIe Siècle,' the series of 'Maîtresses de Louis XV.,' and the three of 'Maîtresses de Louis XV.,' and the three volumes of 'L'Art du XVIII. Siècle.' The somewhat too famous 'Journal,' of which the ninth and last volume was published this year, has been appearing, at intervals, since 1887; it covers a space of forty-four years (1851-

It is difficult, in speaking of Edmond de Goncourt, to avoid attributing to him the whole credit of the work which has so long borne his name alone. That is an error which he himself would never have pardoned. "Mon frère et moi" was the phrase constantly on his lips, and in his journal, his prefaces, he has done full justice to the vivid and admirable qualities of that talent which, all the same, would seem to have been the lesser, the more subservient, of the two. Jules, I think, had a more active sense of life, a more generally human curiosity; for the novels of Edmond, written since his brother's death, have, in even that excessively specialized world of their common observation, a yet more specialized choice and direction. But Edmond, there is no doubt, was in the strictest sense the writer; and it is above all for the qualities of its writing that the work of the Goncourts will live. It has been largely concerned with truth—truth to the minute details of human character, sensation, and circumstance, and also of the document, the exact words, of the past; but this devotion to fact, to the curiosities of this devotion to fact, to the curiosities of fact, has been united with an even more persistent devotion to the curiosities of expression. They have invented a new language: that was the old reproach against them; let it be their distinction. Like all writers of an elaborate carefulness, they have been accused of sacrificing both truth and hearthy to a deliberate accusivity. Deliberate beauty to a deliberate eccentricity. Deliberate their style certainly was; eccentric it may, per-haps, sometimes have been; but deliberately eccentric, no. It was their belief that a writer should have a personal style, a style as peculiar to himself as his handwriting; and indeed I seem to see in the handwriting of Edmond de Goncourt just the characteristics of his style. Every letter is formed carefully, separately, with a certain elegant stiffness; it is beautiful, formal, too regular in the "continual slight novelty" of its form to be quite clear at a glance; very personal, very distinguished writing. It may be a question whether he was the greatest French novelist of his day; there can be no question as to his being the most distinguished writer among French novelists. And when we are told, truly enough, that there is more power, if more of the brutality of power, in the stormy and compelling work of Zola, let us not forget that it was Goncourt who invented Zola. "I was his pupil before I was his rival," said Zola over the grave of Edmond de Goncourt.

ARTHUR SYMONS.

CAXTONIANA.

British Museum, July, 1896. On the 13th ult. I published a brief notice in the Athenœum of an entry in the Westminster Abbey inventories of a gift by Caxton to the Confessor's shrine of a Sarum Missal. I stated

that I had examined the unique copy of Caxton's Sarum Missal in Lord Newton's possession, and had found on the margins two contemptuous references to a "Richard Mody," whom I feared it was impossible to identify. Curiously enough, I received two letters almost immediately, clearing up the whole mystery of Richard Mody and the contemptuous references, and proving that Lord Newton's copy had been, as he asserted, in his family for three hundred years. The first reference to Richard Mody is so rubbed that it is impossible to make much meaning out of it : "Rychard Mody and pater Batson had gyffen yem gud hesse.....(?) the.....B." The second runs: "I otterly Be schrew Rychard Mody w' all my hert and a peyse of my stomycher, for he is a knave for the nonesset. fare yow well wt." I append the two letters I have received, as they explain the allusions fully.

Edward J. L. Scott.

Crompton Street, Wigan, June 13, 1896.

SIB,—Permit me to inform you in reference to the letter which appears in to-day's Athenaum re the Sarum Missal in the possession of Lord Newton that a Richard Moodie was rector of Standish, near Wigan, in the reign of Queen Mary, and that he conformed to the new order in the reign of Elizabeth. A carved representation of him in his habit as a Franciscan friar may yet be seen upon his tomb at Standish. The Leghs in the Reformation times (then resident at Newton) were an important local family, and a member of it in pre-Reformation days founded a chantry in Wigan parish church. Possibly the Richard Moody contemptuously referred to at the end of the Missal in question may be the Standish rector, who, it is stated, made himself obnoxious by conforming to the new creed.

Hotel de Rome, Florence, June 22, 1896. Crompton Street, Wigan, June 13, 1896.

Hôtel de Rome, Florence, June 22, 1896. Hôtel de Rome, Florence, June 22, 1896.

DEAR SIR,—I have lately chanced to read in the Athenæum some remarks of yours concerning a certain Sarum Missal now belonging to Lord Newton. As, among other things, you say that this book once belonged to one Richard Moody, who cannot be identified with any well-known person (or words to that effect), I write a line to draw your attention to the fact that one Moody (whose Christian name, to the best of my remembrance, was Richard) was rector of Standish, in South Lancashire, at the beginning of Queen Elizabeth's reign. He conformed to Queen Elizabeth's religious changes, which in that district would easily account for contemptuous remarks about him; and his tomb still remains in Standish Church—a remarkable monument, inasremarks about him; and his tomb still remains in Standish Church—a remarkable monument, inasmuch as his recumbent effigy there appears as wearing a surplice instead of the old chasuble—this, of course, to set forth the broad distinction between a praying and preaching minister and a sacrificing priest. There were at that time in Lancashire two clergymen named Moody, Richard and John. Unfortunately my notes about them are far away. Unless it be too great a task upon you, may I ask what is the nature and substance of the contemptuous remarks that you refer to? As I take a special interest in the old Lancashire clergy, the information would be very welcome.

Yours faithfully, C. T. BOOTHMAN.

'THE EXPLORATION OF THE CAUCASUS.'

Athenaum Club, July 18, 1896. GREAT writers, who were both critics and authors, have laid down that the author should treat the utterances of the critic with the respect of silence. The rule is an excellent one; like all rules, it admits of exceptions. On any arguable matter I should be unwilling to break it, but it seems my duty to your readers to clear away a groundless doubt raised by your reviewer. He suggests that I may have done an injustice to Prof. Heim in quoting his estimate of the extent of Caucasian glaciers through mistaking German square miles for English. You will, I am sure, allow me to remind him that in the work I quoted Prof. Heim uses only decimal measures—mètres and kilomètres—and that such a blunder as he has vainly imagined was, therefore, out of the question.

One more comment on a cavil of your kindly critic. He writes: "Few of the plates illustrate the text in their immediate neighbourhood." In fact, they all do. It was my main purpose to supplement the weakness of words by faithful pictures. In the three general

chapters, however, which come first, the plates serve to illustrate the type or feature of scenery under consideration in the text rather than a local description. This necessary circumstance has possibly puzzled the reviewer, and led him to overlook one of the leading features in Signor Sella's and my joint work.

DOUGLAS W. FRESHFIELD.

*** Of course great latitude is permissible in mountain illustrations. To take one point only, when describing a route you may either give views of the route itself or of the more distant objects seen from it; you may, so to say, treat it "subjectively" or "objectively." In this latter sense, no doubt, a view of the peak Ailama may be said to illustrate an account of the ascent of Shkara, or a view of Monte Rosa one of the ascent of the Matterhorn. But they hardly aid the reader to comprehend the topography. They are, in fact, what Germans call Kunstbeilagen, and, which was our main point, might as well be relegated to a separate cover, where the lover of mountain view could enjoy them at his leisure, without being physically hampered by them in his study of the text. We may add, too, that the unwise would have less excuse for overlooking the text as mere "letterpress," always a possibility in highly illustrated books.

MR. CHARLES DICKENS.

THE death, after a long illness, of Mr. Charles Dickens has caused general regret. Although he was trained for a mercantile career, he became associated with journalism fully thirty years ago, and after his father's death he was for a long time the editor of All the Year Round. Like his father, he took much interest in the stage, writing a good deal of dramatic criticism -indeed, he was one of the many candidates for the licensership of plays when it became vacant on Mr. Pigott's decease, and it was thought it would have been a graceful act on the part of the Lord Chamberlain to bestow the post upon the eldest son of the great novelist. For a long time Mr. Dickens carried on a printing business in conjunction with his brother-in-law, Mr. Evans, and issued those excellent compilations 'Dickens's Dictionary of London 'and 'Dickens's Dictionary of the Thames.' On the death of Mr. James Sime he succeeded to his post in the business of Messrs. Macmillan, and contributed prefaces to an edition of his father's novels published by that firm.

SOME LETTERS OF BURNS.

This year, when the centenary of Robert Burns occurs, it may be expected that every nook and cranny will be ransacked for relics of the poet and every fragment of his writings will gain greater interest than ever. here published may therefore be found worth seeing the light. About fifty years ago Robert Chambers got the use of several family papers connected with Burns, whose life he was then writing and whose works he was editing. Three letters, here printed, were, however, not sent to him, and part of a journal, giving a curious glimpse of the poet as he lived at Dumfries, was overlooked. The letters were written to The letters were written to Mr. Archibald Lawrie, then studying for the Church, who afterwards became assistant and successor to his father, Dr. George Lawrie, minister of Loudoun, Ayrshire, the helpful friend of Burns. Mr. Lawrie, my grandfather, was staying in Edinburgh in February, 1787, at the time that the poet made his memorable first visit to the city, and was residing in Shakspeare Square, which many years ago disappeared with the Theatre Royal, behind which it stood, in order to make way, I think, for the General Post Office :-

Lawn Market, Mond., noon Mon CHER Monse.,-To-night the Grand Master and Lodge of Masons appear at the Theatre in form. I am determined to go to the play. I am afraid it

will be impossible to form a partie with our female friends for this night, but I will call on you a few minutes before the Theatre opens when if Miss Lawrie can I shall be very happy; if not I suppose you will have no objection to take a seat in the pit with Toujours le votre, R. BURNS.

Shakspeare's Square.

Dr. Sir,—I cannot be with you at tea to-night, as I have just got a summons to wait on Lord Glencaira in the afternoon. I expect to do myself the pleasure of calling on you between seven and eight. I have wrote to Dr. Blacklock and sent him your direction and have promised to meet him at your property of the property ROBT. BURNS.

A week after his arrival on his second visit to Edinburgh, Burns wrote to his young friend :-

At Mrs. Irving (?) My DEAR SIR,—Here I am—that is all I can tell you of that unaccountable Being-myself. What I am doing no mortal can tell; what I am thinking I you of that unaccountable Being—myself. What I am doing no mortal can tell; what I am thinking I myself cannot tell; what I am usually saying is not worth telling. The clock is just striking one, two, three, four—twelve, forenoon, and here I sit in the attic story, alias the garret, with a friend on the right hand of my standish—a friend whose kindness I shall largely experience at the close of this line—there—thank you—a friend, my dear Mr. Lawrie, whose kindness often makes me blush. A friend who has more of the milk of human kindness than all the human race put together, and, what is highly to his honour, peculiarly a friend to the friendless, as often as they come in his way; in short, Sir, he is without the least alloy a universal philanthropist, and his much-beloved name is, a bottle of good old Port! In a week, if whim and weather serve, I shall set out for the the [sic] North, a tour to the Highlands. I ate some Newhaven broth, in other words boiled mussles, with Mr. Farquhar's family tother day. Now I see you prick up your ears. They are all well and Mademoiselle is particularly well. She begs her respects to you all, along with please present those of your humble servant.

I can no more. I have so high a veneration or rather idolatrization for the cleric character that even a little futurum esse yel fuisse Priestling in Penna pennæ, pennæ, ke., throws an awe over my mind in his presence and shortens my sentences into single ideas. Farewell, and believe me to be ever, My dear Sir, Yours ROBT. BURNS.

Edin., 14 Aug., 1787.

Since this letter was put in type I have learnt that it many years ago found its way into a local Scottish paper, from which it may have been transferred to one of the numerous editions of Burns's works.

In 1793 the Rev. Archibald Lawrie was riding from Cheltenham to his home, St. Margaret's Hill, the manse of Loudoun, and arrived at Dumfries on Wednesday, June 19th. In his journal he has recorded his interviews with Burns during that brief visit, presenting the poet in a social aspect which was only too characteristic, and amongst surroundings and society sadly different from those amongst which he had lived in Edinburgh when the letters were written only six years before :-

were written only six years before:—

"Before supper I sent for Mr. Burns the poet, who came soon after I sent for him, but could not sup with me. He came into the room where I was supping with a number of strangers, and there he sat from II at night till 3 next morning. I left them about 12, and had a most confounded and extravagant Bill to pay next morning, which I grudged exceedingly, as I had very little of Burns's company; he was half drunk when he came, and completely drunk before he went away in the morning......Thursday, 20th. After breakfast called on Mr. B., found him at home, took a plateful of broth with him, and afterwards he took a walk with me thro the town of Dumfries, and along the banks of the Nith, which was extremely pleasant. After having the Nith, which was extremely pleasant. After having walked some time with Mr. B, I returned again with him to his house by where I stayed and dined and spent the day; after dinner we had some charming music from a Mr. Fraser, master of a band of soldiers raised by and belonging to Lord Breadalbane; having drunk tea, we went to a wood upon the banks of the river Nith, when Mr. Fraser took out his.....and played a few tunes most delightfully, which had a very pleasing effect in the wood. We then left this rural retirement, walked back to the town, where I parted with Mr. B., and continued my walk with a Mr. Lewis, a friend of Burns, who dined in company with me. The night coming on, I went with Mr. Lewis and supped with him on cold mutton and

eggs, at 12 o'clock left his house; went to the Inn. King's Arms, and ordered the chambermaid to show In to bed; having rested my mare one day more, which she had not the slightest occasion for, but the temptation of Burns company I could not with

H. GREY GRAHAM,

Literary Cossip.

MR. W. H. WILKINS has undertaken to write a life of the late Lady Burton. Mr. Wilkins, who was a friend of Lady Burton's has been appointed by the executors, and his will be the only authorized biography.

Blackwood for August will publish a strange narrative, written by the late Major-General Sir James Browne, regarding a "double" he had in Beluchistan, a Mollah of much sanctity, for whom he was constantly taken. He describes how, owing to this mistake as to his identity, he was able to penetrate into places where no European might venture. and was received with the greatest respect by the wild tribesmen. The whole story is worth reading.

THERE are a few choice books in the selections from the libraries of the Earl of Crawford and Lord Ashburton, which Messrs. Sotheby, Wilkinson & Hodge will sell on Monday next and three following days. The majority of the books are distinctly of the class which are catalogued as "curious." Of criminal biographies an enterprising publisher would find here sufficient "copy" to 611 cient "copy to fill at least twenty octavo volumes of more or less diverting narratives. The noteworthy rarities include a fine copy of 'La Relacion y Comentarios de lo Acaes cido en las Jornadas que hizó a las Indias' of Cabeça de Vāca, printed at Valladolid in 1555, and remarkable as containing the earliest published account of Paraguay; M. de Pixerécourt's copy of the first of the Fermiers Généraux editions of Lafontaine, with a double, and in some cases triple and quadruple set of plates by Eisen, etchings and first proofs before all letters, and several special plates by other artists inserted, and the two volumes extended to four; a copy of Laudonnier's 'L'Histoire Notable de la Floride,' printed at Paris in 1586, dedicated to Raleigh, and translated by Hakluyt into English in 1587; an exceedingly curious collection of ninety-four pieces in prose and verse against Cardinal Mazarin, all printed in 1649; Mérard de Saint-Just's own copy of 'L'Occasion et le Moment,' with numerous MS. corrections in his autograph, and bound by Padeloup; and a large collection of eighteenth century pamphlets dealing with America, and bound in fifty-five volumes.

MR. ARTHUR DASENT, whose 'History of St. James's Square' met with a successful reception last year, is at work on a companion volume, to be called 'Through the Heart of Mayfair,' which will be published by Messrs. Macmillan & Co. in the course of next year.

On Thursday afternoon the memorial to Sir Thomas More, the cost of which has been defrayed by public subscription, was formally unveiled in Chelsea Public Library. The memorial consists of the statuette of More by Herr Ludwig Cauer, of Berlin, which was exhibited last year at the Royal Academy.

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The small commission which is sitting in the Isle of Man, under the presidency of Bishop Straton, to inquire into the need of secondary and technical education in the island, has now migrated from Castletown to Ramsay. The evidence so far taken may be divided into three sections of opinion—that new secondary and technical schools are urgently needed; that the encouraging of the existing schools would suffice; and that no further expenditure on education is necessary.

To judge by the report of the Royal Holloway College, the numbers remain pretty nearly stationary, an average of rather under than above ninety being usually in residence. Considering how many are paid to enter the college, i.e., hold scholarships, this is not particularly encouraging. There ought to be more students, for the teaching is, as a whole, good, the spirit that animates the inmates of the college is excellent, and the life there is eminently healthy. By the way, the girls have been unfortunate in lawn-tennis—Miss Bishop styles it tennis, but she obviously means the modern and inferior game—having been beaten by Girton, Newnham, and Lady Margaret. The Royal Society has presented to the college library a set of the Philosophical Transactions from 1850 to 1890.

The work by Prof. Copinger on 'The Bible and its Transmission,' which is printing at the Clarendon Press, deals historically and bibliographically with the Hebrew and Greek texts, and the Greek, Latin, and other versions of the Bible, both MS. and printed prior to the Reformation. It will be printed with types cast from matrices given to the University of Oxford by Bishop Fell before 1687, and will be illustrated with facsimiles of the great codices and important printed editions, which are intended to be the exact size of the originals, and in every case to consist of a whole page.

This year's Christmas book by Mr. Joseph Jacobs, illustrated by Mr. John Batten, and published by Mr. David Nutt, will be the 'Book of Wonder Voyages.' Ancient Greece, ancient Ireland, and the medieval East have been laid under contribution.

THE Advocates' Library, Edinburgh, will be closed during the month of August.

THE August number of Cosmopolis will contain, among English items, a story by Mr. George Gissing, entitled 'A Yorkshire Lass,' an essay by Mr. Justin MacCarthy on 'Bloated Armaments,' an article by Mr. Frederic Harrison on 'The True Cosmopolis,' and a paper entitled 'The Comité de Salut Public in the Light of Recent Documents,' by Mr. Oscar Browning.

FROM New York comes the news of the decease of Mr. Joseph Wesley Harper, the senior member of the well-known firm of publishers. He retired from any active share in the business some years ago.

THE Emperor of Russia is taking particular interest in the progress of a commission with the inception of which he had a good deal to do. Its object is to make a collection of the popular songs and national ballads of Russia. M. Istomine, a well-known ethnographical authority, is conducting the inquiry, which is at present

limited to the provinces of Tambow, Penza, Simbirsk, and Nijni Novgorod.

We regret to hear of the death of Mr. F. Lucas, of Hitchin, the author of 'Sketches of Rural Life, and other Poems,' a pleasant volume of verse published in the author's old age, but showing that he had a note of his own and could write of nature in his own way. Much knowledge of Hertfordshire traditions and folk-lore has died with him.

THE Parliamentary Papers of the week include a Quarterly Return of Public Elementary Schools warned by the Education Department (1d.); the Report of the Medical Officer of the Local Government Board for 1894-5 (6s. 7d.); the Accounts of the Royal University of Ireland (1d.); the Accounts of the Intermediate Education Board for Ireland for 1895; and Education Reports for the Metropolitan and the East-Central Divisions of England and Wales (3d. and 2d. each respectively).

SCIENCE

A Naturalist in Mid-Africa: being an Account of a Journey to the Mountains of the Moon and Tanganyika. By G. F. Scott Elliot. (Innes & Co.)

The fact that an outline of the scientific results of this expedition has already appeared in the Geographical Journal for October, 1895, does not detract from the interest of the present volume, and, indeed, students of the African question will do well to collate the two narratives. Such zeal can hardly be expected from the average reader of travels, for whom this book is hardly designed, inasmuch as it is full of hard facts and practical experiences as well as clever deductions, with a spice of grim humour; it is, moreover, the work of a thoroughly earnest man, who is first of all a botanist, though no mean zoologist and geologist.

Mr. Elliot's wish had been to enter by the Zambesi, Lakes Nyassa and Tanganyika, and so proceed to Ruwenzori—between the Albert Edward and the Albert Nyanzas—returning by the north of the Victoria Nyanza to the coast at Mombasa; but the Royal Society, which contributed liberally to the expenses of this expedition, prescribed a reversal of this route. Game was found to be abundant on the way from Mombasa to Kikuyu; and respecting the plants, which are either thorny or fleshy, as is usual in all desert countries, Mr. Elliot thinks that

"the reason for this is not because there are antelopes and giraffes which must be kept at bay—although the foliage is undoubtedly protected by its thorns—but is more probably a result of the intense heat of the sun, which by transpiration (or evaporation) makes the walls of the cells very thick and hard, and thereby produces a cure for the evil which it itself brings about. A thorn is, of course, a hair, leaf, or branch, which has become thickened in this way."

Very suggestive also are the author's remarks respecting the shape of the hartebeest, whose drooping hind quarters and high withers give immense speed, for whereas most hunters know that to pursue a wounded hartebeest is vanity and vexation, Mr. Elliot found that by changing the usual aim (at a point behind the shoulder) to a little below

the spine and in front of the pelvis, the hind-quarters of this antelope were promptly paralyzed.

Beyond the Nandi range there is a descent from the healthy Masai highlands to the great Victoria Nyanza region, and to the westward, as far as the base of Ruwenzori, extends a vast plateau which seems hardly to reach 5,000 feet.

"A mass of material 1,000 ft. thick and 400 miles broad had been apparently carried away by the Nile to form the vast alluvial of Lower Egypt. The plants from Abyssinia which had crossed to the Masai highlands and taken refuge from the changed climate in Kilimandjaro and Kenia were thus separated from their congeners. Those that remained were then obliged to change their habits, seasons of flowering, &c., and became the new species which now inhabit the Victoria region: the Central Seen Gebiete of German botanists."

This lower and warmer region is inhabited by the Wakavirondo, of whom Mr. Elliot says:—

"These people are dressed chiefly in air, and, as one always finds in scantily clothed native races, are peculiarly moral as compared with the decently attired Waganda and other races. In Madagascar, West Africa, and the Cape, I have always found the same rule. Chastity varies inversely as the amount of clothing."

The Masai, of whom he met large migratory parties, he considers to be a declining race that will soon cease to be dangerous; while the Waganda are an intelligent people with

a complex feudal system.

Before reaching Ruwenzori the author was prostrated by fever, and subsequent attacks of this hampered his movements; still he managed to explore that mountain mass up to about 12,000 ft., and at 7,000 ft. he found many common European plants, "flowering in the same month as their cousins far away in Dumfriesshire." This and other interesting botanical facts are treated at length in chap. xii. Of fungi he gathered about seventy species, one form being known from only three places— Texas, Japan, and Ruwenzori. Very interesting is the description of the bamboo zone on this mountain, while the whole of this portion of the work is full of valuable material for the naturalist. Another important feature of the book is the information given as to places suitable, or the reverse, for colonization, and the most desirable routes. Mr. Elliot advocates the line by which he returned, namely, by Tanganyika and Nyassa, in spite of its passing through the German zone of influence. He had no reason to be pleased with the behaviour of the Germans; but he nevertheless considers that the Mombasa route has no advantage except that of time, whilst the drawbacks are numerous. Descending to the Tanganyika basin, the author makes some trenchant remarks upon the baneful effects of slavery; and, while admitting that it is a necessity of Mohammedan Arab life, he evidently does not see any reason for prolonging the existence of the Arab on such terms. He claims to have written almost the only book which has no special chapter devoted to this question or to that of missions; but he points out the absurdity of expecting from a mission "boy," only one generation removed from savagery, a lofty morality which is by no means the rule among Europeans after nearly nineteen centuries of Christian teaching. On the whole, this is one of the most instructive books we have ever met with on Central Africa; while its utility is enhanced by numerous illustrations, three maps, and an excellent index.

An Elementary Treatise on Heat and the Steam Engine, by the Rev. Isaac Warren, M.A. (Dublin, Hodges & Figgis), is brief but thorough, and somewhat original in its methods of treatment. Careful attention is given to the exposition of theoretical principles, especially those included under the head of thermodynamics, and to the description of engines as actually constructed. An appendix is devoted to Joly's steam calorimeter.

Hydrostatics, by R. T. Glazebrook, F.R.S. (Cambridge, University Press), forms the second part of an elementary text-book of mechanics, and bears a strong resemblance to many works already before the public. To prepare the way for describing the properties of fluids, a brief account is given of stress in solids and of viscosity, but the remarks on the latter can scarcely be called accurate. A notable feature is the habitual use of the word "thrust" to denote what is commonly called "pressure." The account of mercurial air-pumps is very full, four different kinds being described and figured; but the account of the fourth is not so clear as could be wished.

Physics for Students of Medicine. By Alfred Dariell, M.A., D.Sc. (Macmillan & Co.)—After a careful examination, we can recommend this as a masterly exposition of the portions of physics most useful to medical students. It is very full in statements of facts, and without insisting on proving everything, it gives sufficient explanation to satisfy reasonable requirements. Theoretical views respecting the ether and the movements of molecules are freely introduced and used as an aid to the intelligent conception of the phenomena described. The book is eminently modern and practical, and contains numerous applications of physical principles to medical technique. We have detected very few errors, and these only of a trifling character.

CHEMICAL LITERATURE.

The Manufacture of Explosives. By Oscar Guttmann. 2 vols. (Whittaker & Co.)—This is an extremely able book, written by a man who is an acknowledged authority on the sub-ject. What renders it peculiarly interesting is that now, when we, as it were, stand by the death-bed of gunpowder, we hear for the first time a rational explanation of its birth. As might be expected, Mr. Guttmann decides in favour of its evolution. There can be little doubt that the Greek fire of naphtha mentioned by early writers, European and Arabian, refers to a composition containing nitre, sulphur, and charcoal; and it is certain that Marcus Græcus, who, according to Didot and the 'Biographie Universelle, wrote in the tenth century (although Mr. Guttmann considers that the method of purifying the saltpetre described by him was unknown till the thirteenth), gives a composition for charging rockets and crackers closely approaching to that of modern blasting powder. This receipt is quoted by Albertus Magnus, and Roger Bacon gives a vaguer one, complicated by an insoluble anagram supposed to stand for carbonum pulvere. But all these writers, and many others who mention such mixtures, are absolutely silent as to the use of any such substance for the projection of missiles from tubes. On the contrary, they describe crackers and bombs or maroons, and say that these were dis-charged into towns from ballistæ or catapults or mangonels purely for incendiary purposes. Mr. Guttmann has, however, found in the Wardrobe Accounts of Edward III., between Decem-

ber 22nd, 1345, and January 31st, 1349, the following entry: "Et eidem Thomæ de Roldeston.....ad opus ipsius Regis pro gunnis suis ix°xii lib. sal petræ et decciiiixxvi lib. sulphur " i. e., To the same Thomas of Roldeston for the king's work for his guns 912 lb. saltpetre and 886 lb. of live sulphur. This certainly confirms the tradition as to the use of guns by the English at Cressy, 1346. A considerable body of tradition ascribes the invention of guns to Berthold Schwartz, but the statements of the chronicles vary in date very greatly, and the most authentic put it very much later than Cressy, i. e., 1353 and 1393. Curiously enough, Mr. Guttmann decides in favour of Schwartz, but against the chronicles, that the date must have been about 1313—one which is difficult to reconcile with the date of Schwartz's death, given by the 'Biographie Uni-verselle' as 1384. We must, however, quit this interesting point and go to the work. It begins interesting point and go to the work. It begins with a most complete and beautifully illustrated description of the manufacture of gunpowder, and of the machinery in use, including all the recent devices for modifying rates of combustion and reducing the strain on the gun while increasing the velocity of the shot. deals with the manufacture of the nitro-explosives, now so rapidly coming to the front, beginning with gun-cotton and nitroglycerin, running through the endless recent additions to the list, most of which, however, belong to the Sprengel class of explosives, and describing some of the latest smokeless powders; it concludes with a mass of useful matters on ballistic tests, powder gauges, the arrangement of factories, Government regulations, &c. An extensive bibliography and a very complete index render the work still more useful. The faults of the book are few. Mr. Guttmann gets a little confused in dealing with the isomerides of the benzene series, as when he speaks as though only three isomeric dinitrotoluenes were possible; also, writing in the language of his adopted country, he occasionally gives his sentences a quaint turn, but his occasional Teutonisms never render his English unintelligible. Mr. Guttmann tells us he hesitated as to whether his publication would strengthen the hands of the Anarchist manufacturer of compounds for carrying out his peculiar method of proving his love of humanity; but he came to the sensible conclusion that the Anarchist would find nothing new in his book. By this we understand him to mean that there will always be enough madmen with sufficient knowledge of chemistry at the disposal of Anarchism for its purposes, and that such people are neither in the position to profit by careful manufacturing precautions, nor, it may be added, do we think they would do so if granted full leave to set up a properly equipped factory. For the conspirator the most violent and most easily made explosive is the desideratum, failing theft as after all the easiest means of obtaining a safe and efficient article.

Handling of Dangerous Goods. By H. J. Phillips. (Crosby Lockwood & Co.)—This book is intended specially for the use of railway officials, shippers, and others interested in the carriage and storage of dangerous goods, but it is calculated to be of service also to all those who have anything to do with the manufacture or use of such articles. The book is divided into three parts. The first part is a small chemical dictionary, giving a full description of the nature and properties of the various articles treated of. This part might with great advantage have been cut down very considerably, especially as we find that descriptions are given of such processes as the extraction of bromine. The second part of the book, relating to the causes of numerous accidents, is specially interesting and instructive. One common cause is the dropping of lighted matches through the bungholes of empty casks that have contained inflammable liquids, and many accidents have

happened from carelessness with the water from the pans used for thawing dynamite cartridge. A little of the nitro-glycerin often leaks out of the cartridges, and this frequently explodes if the water containing it (as frequently happens) is placed on the fire. Most extraordinary e number of accidents due to the grosse carelessness in handling dynamite. Such proceedings as heating the cartridges on a shovel over the fire, placing them in the oven and on stoves, and even heating them over candles, seem to be of common occurrence; for instance, "A man placed five pounds of dynamite on a stove, and sixty cartridges in front of the fire; he was under the influence of drink at the " is one of many similar accidents. third part contains the railway regulations relating to dangerous goods and much other useful information.

A Laboratory Manual of Organic Chemistry. By Dr. Lassar-Cohn. Translated by Alexander Smith. (Macmillan & Co.)—This is a very useful little book, giving in a compendious form a short account of the methods generally in use amongst organic chemists. Why the book should, however, prove useful to "physicians and pharmacists," unless in the United States they are very different from their brethren in this country, it is somewhat difficult to see. To the student and to the professional organic chemist the book will prove an admirable work of reference. The translation has been well done, and the English is very good throughout, a point in which there is too often much to complain of in translations of scientific books. Forty-one woodcuts—partly diagrammatic and partly representing actual apparatus—will prove of considerable use to the less experienced student of the vast domain now known as organic chemistry.

MATHEMATICAL LITERATURE.

An Introductory Account of certain Modern Ideas and Methods in Plane Analytical Geometry. By Charlotte Angas Scott, D.Sc. (Macmillan & Co.)—Though Miss Scott's treatise has probably been written with a special eye to the requirements of American students, it may be found equally useful on this side of the Atlantic. It is not, nor does it profess to be, in any sense a complete exposition of modern methods in the subject of which it treats; but as an introductory account it is, generally speaking, excellent. Here and there we might be disposed to find fault, as in her explanation of the "Special Line at Infinity," which we think somewhat wanting both in clearness and precision; but, taking the work as a whole, it is a useful and not unneeded addition to our mathematical text-books.

Elements of Geometry. By George C. Edwards, Ph.B. (Macmillan & Co.)—This book, like the preceding, has been written principally for American students; but, unlike Miss Scott's able work, it can hardly be recommended as a suitable text-book for students in England—at any rate, for such as may be preparing for examinations on the ordinary lines. Beyond this we have nothing to say against Mr. Edwards's book, which appears to have been carefully compiled, and, in spite of some vagueness and obscurity in certain fundamental definitions, has the important merits of clearness and accuracy.

The Outlines of Quaternions. By Lieut. Col. H. W. L. Hime, (late) Royal Artillery. (Longmans & Co.)—As a succinct yet clear presentation of the principles of quaternions we know of no better book than this; but its utility would be increased if the author had added a few problems for practice and to enable the student to test the reality of his progress. A few words, too, by way of a preface, as is the custom with mathematical writers, would not have been out of place. For the improvement of his next edition we suggest two other trifles of less consequence, but still worth mentioning. On p. 2, line 10 from bottom, "will" should be shall;

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and on p. 8, in order to avoid a possible, though not probable misapprehension of the sentence beginning, "A scalar, on the other hand, which may be either positive or negative," it would be better to replace the "which may be" by since it may be. The author has shown considerable judgment in the arrangement of his matter, and we have much pleasure in recommending his little book (of only 190 pages) as an excellent introduction to a most interesting and important branch of mathematics.

Science Gossip.

Mr. ELLIOT STOCK will publish immediately 'Entomological Notes for Collectors,' by Mr. William A. Morley. It will furnish a list of butterflies and moths to be found in each month of the year, and will be fully illustrated.

The Aberdeen course for the degree of B.Sc. in Agriculture has now been drawn up. It includes lectures in the principles of agriculture, agricultural chemistry, geology, veterinary bygiene, agricultural botany and entomology, economic science, experimental physics, and engineering field work.

Mr. S. C. Chandler has published in No. 379 of the Astronomical Journal a third catalogue of variable stars, which practically embodies in a convenient form the whole of our knowledge on the subject of which it treats. It would, in fact, be almost more appropriate to call it a third edition of his catalogue of variable stars. The first appeared in 1888, the second in 1893; since then it has been the author's endeavour to keep pace with the rapid accumulation of new material by the occasional issue of supplements. But the time has now arrived when it seemed desirable again to issue a complete catalogue, revised by means of all the published maxima and minima. Copious notes are added, and a shorter list of stars the variability of which has been asserted or suspected on more or less plausible grounds, but requires further verification.

From the naturalists of the Marine Biological Association we have received a suggestive report on the collection of fishery statistics.

FINE ARTS

Antiquarian Essays. By John Taylor. (Privately printed.)

We welcome this handsome volume, published by private subscription as a memorial of the late librarian of Bristol. To Mr. Taylor's essays here reprinted, Mr. Frank George has prefixed a careful memoir of one who, in many ways, was a remarkable man. A born bookman, Mr. Taylor pursued knowledge under difficulties with a zeal that reminds one of Dr. Smiles's heroes, and that well deserved recording. In addition to teaching himself Latin and Greek and acquiring a wide knowledge of the classics, he found time in the midst of active occupation to familiarize himself with all that was best in English literature. A librarianship was his natural vocation, and he steadily rose to the highest position that the Bristol libraries could give, making memorable at every stage his tenure of office by his ability and energy. For many years an occasional contributor to these columns, his busy pen found constant employment in various quarters, especially in connexion with the history and antiquities of Bristol and the West Country. To his initiative was due the foundation of the Bristol and Gloucester Archæological Society; and he was ever in the van of local antiquarian research.

The essays here printed were well worth preservation in a more permanent form than that in which they had appeared. Removed alike from the "dryasdust" character of an archæological paper and the feeble twaddle which has too often passed current for an antiquarian essay, these articles are informed throughout with a sound knowledge of their themes, combined with a ripe and mellow learning which, never obtrusive, invests them with a literary flavour and a charm. For their writer, we see by many a touch, the past really lived. More especially was this the case with the buildings and the streets of his beloved Bristol, and, above all, with its churches. One of these essays reminds us of the striking and suggestive fact that in Dublin eight churches reproduced Bristol invocations, standing witnesses of the grant by Henry II. of the Irish capital to the English city. The demolition of St. Werburgh's, Bristol, was vigorously denounced by Mr. Taylor, and, though written twenty years ago, his words apply with singular force to the demolition of the Rolls Chapel recently condemned in our columns :-

"The sacred edifice that overshadows his grand monument juts a few inches out of the straight line which is an Improvement Committee's line of beauty; and we know that there is more beauty in rows of cubiform tenements drawn up into columns like riflemen on parade than in all the jutting friezes and angles of Bruges or Nuremburg."

Mr. Taylor's pen, indeed, was capable of effective satire, as when he thus described the fate of the papers that Chatterton made famous:—

"The MSS. may, however, be thought to have served their purpose by being turned into the Rowley poems, to saying [?] nothing of their having furnished vellum wrappers for twenty Bibles presented to the schoolboys by a careful vicar, and of their having been cut into needlework patterns for the schoolgirls."

Mr. Taylor, like many other ecclesiastical antiquaries, could not conceal his intense dislike, not only for the Puritans and all their works, but also for their spiritual descendants. Conditions change so rapidly that not many years later he would have found himself driven to denounce the excessive zeal of church restorers rather than the apathy of men whose failing was church neglect. Indeed, a writer who could complain that "any special embellishment of a church at other feasts than that of the Nativity would now be as singular as any omission of adornment at Christmastide," is already out of date. But when he could leave the Evangelicals alone and be content with his pleasant learning to summon up the past before our eyes, we can read him not only with interest, but with profit. His generous appreciation of his predecessors' work is seen in his essay on Sir William Dugdale, although he was honestly forced to admit in another place that all attempts to supply "an intelligible lineage" of the Clares "have successively failed through being based on the genealogy given by Dugdale." In their case, certainly, Dugdale's labours have done more harm than good, but so confusing is the pedigree that even Mr. Taylor, while clearing up the history of their founder Richard, calls him in one place "Gilbert."

Among our somewhat neglected parish records Mr. Taylor was always at his best; and we should select 'Bellringing in the Past' as the essay that illustrates most clearly the value of his curious lore. On one point we can elucidate the facts he records. He notes the ringing of St. James's bells, Bristol, on "Queen Elizabeth's Day" (November 17th) from 1638 to 1642, and pronounces it "curious that it should have revived at the Restoration and continued to the Revolution, at which period it ceased." The explanation is found in Sir George Sitwell's monograph on 'The First Whig,' where it is shown by abundant evidence that "Queen Bess's Day," with its bellinging, cannon-firing, and Pope-burning, was the annual festival of the Protestant (eventually the Whig) party which triumphed at the Revolution. It was, therefore, no mere sentimental attachment to the "glorious memory," but strong party feeling that secured the prolonged observance of the day.

The "Builder Album" of Royal Academy Architecture, 1895 (the Builder Office), a comely and richly illustrated folio, reproduces in eightyseven plates a much greater number of examples of architectural and decorative design selected from the room in Burlington House which few men enter, and, unless for flirting or resting, no women. The makers of these designs are among the most eminent of their profession—Mr. Aitchison, for instance, Mr. Ashbee, Mr. Belcher, Mr. Brooks, Mr. Brydon, Mr. Champneys, and many other capital artists—and as draughtsmen they are, as this volume is sufficient to show, quite exceptionally skilful and careful. The drawings embrace many kinds and degrees of ambition and importance, from Messrs. Webb & Bell's general view of their design for Christ's Hospital Schools at Horsham, and Mr. Jackson's rather Schools at Horsham, and Mr. Jackson's rather arid and monotonous design for the same school, to Messrs. Brewill & Baily's highly picturesque 'Sundial' at Whatton House, and mosaics from St. Anastasia at Verona, drawn by Mr. H. C. Corlette. Some of them are at once original, distinguished, and beautiful, and some are ugly enough not to be desirable on any terms. 'Prudential Assurance Offices, Ediphyred.' of which we have a clean and on any terms. 'Prudential Assurance Offices, Edinburgh,' of which we have a clean and Edinburgh, of which we have a clean and sharply drawn perspective view, is, surely, the boldest and strongest of Mr. Alfred Waterhouse's compositions. It has, too, less than usual of that flatness and poverty in detail, and that look of being built in cast iron, which are the ordinary defects of his buildings. Nevertheless: are the ordinary defects of his buildings. Nevertheless, it might with advantage be a good deal more vigorous. There is considerable poverty with some grace in the unhappily named 'Free Home for the Dying,' which we hope Messrs. Young & Hall will never build. A stately Roman air, grandiose dignity approaching grace, and good proportions characterize Messrs. Baggallay & Bristowe's 'Central Hall and Pump Room, Harrogate'—qualities which, excellent as they are suit a museum or Salla excellent as they are, suit a museum or Salle des Pas Perdus better than a mere pump room. The proposed Hampstead Public Library is so big that we condole with the ratepayers, and there will be little grace to compensate them for its cost. There are, however, character and originality in Mr. P. E. Newton's 'Design for a Public Library,' but it gains nothing from the too big escutcheons which are stuck on the second-floor windows, and the effective canopy over the first-floor windows is out of keeping with them and all the rest of the façade. best portion is the ground floor, sunk porch, and approaching steps. Mr. Collcutt shows some fresh thought in the Lecture Hall of the Imperial Institute, an exceptionally excellent

instance throughout. Mr. Skipworth's notions of a modern cathedral, or rather the west front, its side towers and roof, are not ours. One of the boldest things of the sort Mr. H. Wilson's west front for St. Andrew's Church at Boscombe, a design of singular merit, but needing revision, and better fitted for the torrid zone than the milder climate of South Britain. Sound, conventional Per-pendicular is to be seen in Messrs. Prothero & Phillott's New Chapel, Cheltenham College, exterior; Mr. T. G. Jackson's interior of the new chapel at Radley is all that it should be, while grace, dignity, and sim-plicity mark Mr. E. Newton's St. Swithin's, Lewisham, with its lofty nave, wooden barrel roof, and king and queen posts. A lofty and simple arcade, a low barrel roof, no gallery, and a very large clearstory distinguish Mr. E. P. Warren's 'Interior of a Suburban Church'; here, however, much would depend upon the scale in which the design was carried out. Mr. Goldie's 'Church of the Redeemer, Chelsea,' a classic Roman instance, has the ornateness of a Jesuit church, and would make a better banqueting hall than place of worship; we doubt the goodness of its acoustics. On the other hand, Mr. Mileham has designed in what might be called an Anglo-Saxon manner the interior of St. Saviour's Priory Chapel, Haggerstone, a noble and austere effect. 'The Palazzo Hanbury, Ventimiglia,' by Mr. Caröe, is really impressive, a strictly excel-lent piece in the best Palladian manner, full of character and well proportioned; and Mr. Skipworth's organ for St. Alban's, Teddington, leaves nothing to be desired in the way of grace, spirit, finish, and appropriateness, but per-haps the figures in the panelled front of the organ-loft are too large. Altogether this is an instructive and, in attesting the skill and resources of living architects, encouraging

An Illustrated Catalogue of the Loan Collection of Plate exhibited in the Fitzwilliam Museum, May, By J. E. Foster, M.A., and T. D. Atkinson. (Cambridge Antiquarian Society.)-In the spring of last year the brilliant idea occurred to certain members of the Cambridge Antiquarian Society to organize a loan exhibition of all the best pieces of college plate now remaining in Cambridge. Through the kind and hearty co-operation of the colleges and of various private owners of interesting pieces of plate a thoroughly representative collection was got together, and exhibited in the Fitzwilliam Museum from May 8th to May 10th inclusive. Cambridge is, perhaps, not so rich in mediæval pieces as Oxford, but the magnificent standing cups and salts, and the equally curious masers and nuts, at Christ's, Pembroke, Corpus, and Caius, and the beautiful Elizabethan pieces at Clare, Corpus, and Trinity Hall, all of undoubted English work, are quite unrivalled in their way, and of still later plate many excellent examples are preserved in the University. The work before us is the outcome of a natural expression of opinion that some permanent record of so interesting an exhibition should be preserved. Through the generosity of Mr. Edwin H. Freshfield a large number of pieces were photographed, and these have been admirably represented in a series of fifteen plates, showing nearly fifty of the 228 pieces exhibited. Fifteen other illustrations are also incorporated in the text. The plates very properly are devoted chiefly to the earlier pieces, such as the four fine things from Christ's, examples of masers and nuts, the grand Corpus salt, together with the Clare "poison" cup and a beautiful little tankard from Corpus, the Emmanuel tazza (to which two plates are devoted), and a good series of standing cups from Sidney, Corpus (a splendid example), and St. John's. A whole plate is devoted to the Sidney rose-water basin and ewer, which, though of excellent workmanship, is of a type that occurs elsewhere; but the

far finer specimens, each unique in its way, at Corpus and St. John's unfortunately have to share a plate between them, so that they appear on too small a scale for their delicate details to be made out. Another plate is devoted to a typical and useful series of candlesticks, and the last two to representations of the Ramsey Abbey incense ship and censer found in Whittlesea Mere, and now in the possession of Lord Carys-The beautiful design of these two vessels, which are of widely different dates, but both of undoubted English workmanship, it would be difficult to surpass. The letterpress, which forms the bulk of the book, is a revised edition of the Catalogue of the Exhibition. Each piece is carefully described, with full particulars of the dimensions, weight, hall-marks, inscriptions, &c., and brief explanatory notes of the donors or history of the plate. For clearness and conciseness these leave nothing to be desired. The work concludes with a chronological list of pieces and an excellent index. We heartily congratulate the Cambridge Antiquarian Society on so successful an issue to their exhibition, and on their having found two such careful workers and helpers as Messrs. Foster and Atkinson. As the work was limited to 42 special and 260 ordinary copies, most of which were taken up by subscribers before publication, those who wish to possess the book should lose no time

in ordering a copy. Cretan Pictographs and Præ-Phænician Script. By A. J. Evans. (Quaritch.)—This pretty and attractive book contains a series of seven chapters on the history of Cretan picture writing and its affinity with Mycenean and Ægean culture, illustrated by abundant cuts and notes, by the able Curator of the Ashmolean Museum at Oxford. To these are added an interesting account of the sepulchral deposit of Hagios Onuphinos, near Phæstos, and some supplementary notes which clear up points which occur in the earlier part of the work. So far back as 1893 Mr. Evans announced to the Hellenic Society that he had discovered the existence of primitive picture-writing in Greek lands, and by the time that another year had passed he was able to point to a mass of evidence which he had collected that left in his mind no doubt about the accuracy of his discovery. Subsequently, articles by him appeared in the Athenaum and Times on the subject, and later he read a paper before the Anthro-pological Section of the British Association, in which he gave a lucid account of the facts which he had brought together. Briefly summarized, Mr. Evans's view is that Europe, in common with other countries of the world, had in prehistoric times a system of picture-writing, which was tolerably widespread and general; this system was, in fact, similar to the systems employed in the earliest days in China, Mesopotamia, and Egypt. Of the European method we have no remains, for the substances used for writing materials by the aborigines have all perished; in Egypt and Mesopotamia, however, there are many monuments which, if they do not give exactly the earliest picture forms of the writing, at least show what they were like with considerable accuracy. whereas in these countries the picture signs became transformed into conventional racters with definite alphabetic and syllabic values, the picture signs in Europe never succeeded in reaching this stage, for before they could do so the Phoenician alphabet forced its way, along with the Phoenician trader, into every port where he trafficked. In recent times many have noticed with wonder that Schliemann's "finds" in no way helped us to know what manner of writing was employed by the prehistoric Greeks, and some went so far as to deny absolutely the existence of writing in pre-Homeric civilization. This is the view which Mr. Evans combats with great skill, and one of

the chief objects of his book is to show that in

the seventeenth century B.C. the Mycensean

civilization included an elaborate system of picture-writing. Of this system he believes he has found traces of two phases, one pictographic -that is to say having characters like hiero. glyphics—and the other linear, like the Cypriote. By a process of reasoning which we need not detail here, Mr. Evans decided that one of the principal centres of the European system of pic-ture-writing was Crete, and thither he wended his way in search of early inscriptions; his his way in search of early inscappions; instravels resulted in his obtaining sufficient material to enable him to formulate a syllabary, and his most recent exposition of it we find on p. 33 ff. of the work before us. Here we have the eighty-two Cretan pictographs, as Mr. Evans calls them, compared with the equivalent signs in the Egyptian and Hamathite inscriptions, and the identifications seem in most cases to be correct. This portion of the book will always preserve its value as an important contribution to the history of picture-writing. Passing over the interesting deductions which Mr. Evans draws from the Cretan pictographs, we come to his theory that "the rudiments of the Phoenician writing may after all have come, in part at least, from the Ægean side." This theory is new and ingenious; but as the proof of it is mixed up with the burning question of the age of the so-called Mycenæan civilization, which must still be considered to be undecided, little may be said about it here. Whether it be proved subsequently that it belongs to a period which is 1700 B.C. or 700 B.C. in no way affects the value of Mr. Evans's work on the pictographs of Crete and other islands. He has marshalled his facts and illustrations in a scholarly manner, and he has set forth his theories in a way which, though they may be disproven by future discoveries, will command the attention and respect of all who are interested in the relationship of the Egyptian, Phomician, and Mediterranean civilizations. His book contains not only the best reasoned account of the Mycenæan civilization which has appeared, but it abounds in acute remarks on matters of design and art which will be found of general interest and attraction to archeologists of every class.

THE little volume by M. André Michel, entitled Notes sur l'Art Moderne (Paris, Colin), is made up partly of fragments from his articles on various Salons, partly of detached studies on Corot, Ingres, Millet, Delacroix, Raffet, Meissonier, and Puvis de Chavannes. Scattered as these 'Notes' appear to be, they leave a certain impression of connexion on the mind of the reader through the constant and logical references made by the writer to the phases which have succeeded each other in French art during the present century. The conception of the character and bearing of each of these on the general development of the school is so clear in the mind of M. Michel that the least instructed may follow him easily as he talks of the classic reaction, of the romantic movement, of the influence of the great modern painters of landscape, or of those troubled waves of "realism" and "impressionism" which have excited the latest and most lively controversies. Whether dealing with great groups of workers or with individuals, M. Michel's method is the same. He goes directly to the heart of each problem; he seeks out the significant momentthe moment when the personality of the artist frees itself from the presence of inherited tradi-tion and acquired knowledge, in order to affirm its own point of view, its own relations to that portion of the universe of things which it desires to mirror. In this way our attention is attracted by M. Michel to the Ingres "des premières années," as he reminds us that the works of this early period are "so characteristic in virtue of intractable sincerity, their direct vigour, and the close and determined precision of their execution, that Ingres did nothing later which more plainly manifested the most secret nature and needs of his eye and genius." And, in like

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fashion, we are put in tune, from the outset, with the whole temper and turn of Millet's art
— Millet, who desired to paint "des gens
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by the happy quotation from himself with which the article on his work opens, "Malheur a l'artiste qui montre son talent avant son ceuvre!" It is wonderfully pleasant, in the midst of so much confused, or trivial, or modish talk about modern art, to take up a book like this, the writer of which has laid Millet's precept to heart, talking to show neither his own wit cept to heart, taking to show hetcher his own with nor his predilections, but trying, as it were, to find out for himself—and in so doing for us also—the key-note of the work of each man whom he passes in review. In fact, the most remarkable quality of M. Michel's book—and it remarkable quality—is its freedom from any of the usual affectations of the art critic. Sincere without brutality, learned without prejudice, he seems to look at the Salon or at diverse groups of workers, having the most opposite tendencies, with an honest effort to see things as they are. He reminds one, in this respect, of the late Paul Mantz, the most sane and admirable critic (in the opinion of the present writer) whom the present century has produced. Mantz was a man who saw with extraordinary accuracy and breadth, and estimated what he saw with a cool judgment which did not ex-clude a delicate sensitiveness to the finest shades of intention and expression - not an eloquent writer, but one whose phrase was always adapted to his thought with fitness and precision. Like Mantz, M. André Michel is as clear in his language as in his thought, and may be recommended as an excellent guide to those of the English public who may desire to acquire some correct notions as to the present state and tendency—as far as painting is concerned—not only of the French School, but of the wider field of modern art.

ELEMENTARY MANUALS.

Facts about Processes, Pigments, and Vehicles: a Manual for Art Students. By A. P. Laurie. Illustrated. (Macmillan.)—Painters and all who have to do with decorative arts that involve the use of pigments and vehicles owe a great deal to Capt. Abney and Prof. Church for their researches into the nature of those materials and their conduct with regard to each other and under the influence of light. We may, too, look forward to much profit from the experiments of the former investigator, which are now reaching their legitimate conclusion in an exact and exhaustive report. Until we get this report, and know more about the new and striking method which has in view the protection of pictures by absorbing the more chemically active rays of light, we must needs be content with the wellattested conclusions with which Mr. Laurie's convenient and compact manual is concerned. Yet, although the gratitude of painters to the men of science who have come to their aid is thoroughly deserved, the artistic profession was not before their advent in quite so dense a state of ignorance about the materials in question as is commonly assumed. Centuries before science was in a position to be helpful, painters had already acquired a good deal of trustworthy knowledge concerning grounds, pigments, and vehicles. The new teaching is precious because it furnishes a scientific explanation of what had long been known concerning the older pigments and vehicles, and it is even more precious for what it tells us about the new, or comparatively new, materials, solid and liquid, which the craving of painters for brighter hues and the skill of colour makers have united to produce. These have not Time's warranty, and artists did not positively know whether they could be trusted. The new knowledge, too, affords certainty as to two points—the first being the inestinable importance of absolute purity in pigments and vehicles. The laborious and exacting processes of the old studios practically

ensured this in a large measure, while the comparatively limited range of the colours prepared made purity considerably less difficult to attain than those who are unacquainted with the subject are apt to think. The second point the new knowledge does not fail to enforce is simply this-that use whatever materials he will the painter must know how to employ them; he must never put strong vehicles, pigments, or varnishes over weak ones, nor vice versa, and he must never put, so to say, new wine into old bottles. The homogeneity and soundness of the methods of the old masters assured as a matter of certainty the permanence of their works. Neglect of these methods resulted most disastrously. Within our knowledge, nearly forty years ago, two very capable young artists used pigments, vehicles, and grounds procured used pigments, vehicles, and grounds procured from the same makers, the renowned Messrs. Roberson, of Long Acre. One of these artists, who worked according to simple and direct methods, painted his pictures a primo, or nearly so, in an almost uniform vehicle, and never tortured his work by touching and retouching. To this hour nearly all his pictures have retained their brilliancy, have not become horny, nor cracked, nor faded. A very few exceptions confirm the rule because in them only the painter firm the rule, because in them only the painter departed from the unwritten laws of the studio which he on other occasions obeyed. The second artist, over-exacting, less firm of hand and will, and given to self-examination, tormented his canvases by scraping out portions until their substance gave way, painted each part of his picture over and over again, till under its seemingly brilliant and pure surface there sometimes lay, in ply over ply, two or three paintings, and not a homo-geneous mass of pigments compact with one vehicle only, and applied from the beginning. These methods of painting were opposed to each other, although the materials applied were identical in every respect, and forty years have told their tale. Of the laboured works no small number have needed to be more or less completely repainted by the hands which produced them. The worst of it is that these hands could not work in the same manner as formerly. Thus most praiseworthy efforts missed their mark, and the fruits of indomitable labour were almost wrecked. The more for-tunate of these painters is Sir John Millais; the over-anxious artist need not be named. Mr. Laurie, availing himself of the researches of Capt. Abney and others, and adding his own experience in matters of detail, has compiled a volume which briefly yet sufficiently sets forth the principles of colour making and using, and describes the actual manufacture of the leading pigments, grouping them under very well-defined heads. At the end of his book he classifies the whole in regard to their use with oil, water, or in buon fresco, according as they severally are permanent or fugitive, and adds a few practical remarks under each heading. As to using many of the pig-ments here described, we miss—doubtless because points so purely technical do not concern the colour maker so much as the colour user-here and there a fact or two that illustrates the common lore of the studios, such as the use of ivory instead of steel knives with certain pigments-Naples yellow, to wit-and the advantages of the darkening of nut or poppy oil over linseed oil, however pure the latter may be. We differ from Mr. Laurie in his hope that bitumen may ever be used again by artists. On the other hand, we have not found gamboge non-permanent if well combined with copal. Of this inestimable vehicle and varnish Mr. Laurie's note is exceptionally insufficient, but useful so far as it goes. The less one has to do with dragon's blood the better; it is a vile material, and yet we do not find it in Mr. Laurie's index expurgatorius. Part ii. before us is concerned with "Notes on Process," with which we need not concern ourselves beyond saying that the text will interest many who may care to understand the matter, while it may be useful to some readers who would never think of "drawing for process," nor care very much how that operation is performed.

Home Carpentry for Handy Men: a Book of Practical Instruction. By F. Chilton-Young, Illustrated. (Ward, Lock & Bowden.)—'Home Carpentry' is intended for the average man who desires to help himself and is really handy, and affords him a means of avoiding paying a crafts-man to do countless things which do not require an apprenticeship. This manual and its very numerous and clear cuts illustrate, among other useful things, the new patent bradawl at 2s. a dozen, varieties of Norwegian gimlets, with a handle and turnscrew, at 2s. 6d. a dozen, a mitre block at 1s., as well as the mode of nailing mitre block at 1s., as well as the mode of naling mouldings into a panelled (Norwegian, of course) door. If patrictism forbids the handy man to buy Norwegian doors, Mr. Chilton-Young encourages what may be really a home industry by teaching his reader how to make a door which may be worth having. He supplies diagrams of the tools the handy man should buy, directions where to buy them in London, what to pay for them, and how to use, sharpen, and preserve them. Nor is this volume deand preserve them. Nor is this volume de-voted to constructive purposes only, but from it the average ratepayer may learn that many arrangements in his house are susceptible of improvement—may learn, for example, where the doormat may be placed to the best advantage, how useful a chair-rail is in protecting the walls of a parlour, where an umbrella stand should be, how to shape a wooden plug to be driven into a wall where it is desired to drive a nail, how to cut wedges, how to make clamps for "gluing up," how to place a gas-lamp in an entry so that it may be at once ornamental and useful. Many a recalcitrant screw can be drawn in the way here suggested, but already known to mankind. Nor will the handy man who reads this book remain uninstructed as to the making of plain household apparatus such as he may desire in the way of bottle stands, cask stands, and the like.
"The Dustbin, and How to Use It," might be
the title of an instructive portion of Mr. Chilton-Young's treatise, which condescends to teach the manner of working the sieve. Of carpentry for the garden, to which a section is devoted, we need say no more than that the book contains some useful and strictly economical hints as well as extended instructions as to wallgardening, the fitting trellis - work, aviaries, summer-houses, gates, and fences. "The Farmstead" opens with pages upon "The Pig and How to House Him," "The Dog and his Kennel," and concludes with a clever, if unpicturesque method of pigeon-house making, which does not take our fancy at all. Not to prolong our examination of this capital work, which is one of the most valuable of Messrs. Ward, Lock & Bowden's larger manuals, let us say that while a prodigious number of operations are concisely and clearly dealt with in it, we have failed to find in its nearly 800 pages only two subjects omitted-(1) how to put speaking-tube, and (2) how to fix a ceiling-hook so as not to injure the ceiling itself.

Brush Work. By E. C. Yeats. (Philip & Son.)—Miss Yeats, working under the auspices of a Mr. T. R. Ablett, aspires to teach children how to draw with a brush dipped in colour, i.e., to paint in a quasi-Japanese manner, and she does so on paper divided in squares, which is one of the most fallacious methods of teaching children to draw that have as yet been discovered.

Form Building, a System of Kindergarten Drawing, by a London Head Mistress (Philip & Son), is another illustration of a mechanical method of teaching drawing which does not train the eye to measure distances and the hand to shape out curves except by means of squared paper, a process of no use when, as

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must needs be, the squares have to be dispensed with. Such foolish mechanism as this no trained artist will sanction as a mode of teaching the eye to measure truly and the hand to delineate with swiftness, facility, and accuracy.

THE REID PORTRAIT OF BURNS.

The present writer, in a work on Burns which he edited in 1892, inserted a query asking for information regarding Reid and his miniature of the poet. This query was brought under the notice of a grandnephew of the artist, who communicated some interesting particulars, which have been supplemented by Dr. Trotter, which known antiquary, and by Wellwood H. Maxwell, Esq., a venerable gentleman who knew Reid very well, and whose estate is near that to which, as I shall show, the artist succeeded.

At the time the inquiries referred to were instituted, all that was known regarding Reid and his miniature is contained in the following extract from a letter of Burns's to Mrs. Riddell, January 29th, 1796:—

January 29th, 1796:—

"I cannot help laughing at your friend's conceit of my picture, and I suspect you are playing off on me some of that fashionable wit, called humbug. Apropos of pictures, I am just sitting to Reid of this town [Dumfries is meant] for a miniature, and I think he has hit by far the best likeness of me ever taken. When you are at any time so idle in town as to call at Reid's painting room, and mention to him that I spoke of such a thing to you, he will shew it you, else he will not; for both the miniature's existence and its destiny are an inviolable secret, and therefore very properly trusted, in part, to you."

To annotators, with this letter before them.

To annotators, with this letter before them, two questions naturally suggest themselves—first, Who was this Reid? and, second, What has become of the miniature regarding whose "existence and destiny" the poet's words have proved so prophetic, and whose location has hitherto remained "an inviolable secret" in spite of the most determined efforts made by recent editors to clear the mystery? The earlier editors of Burns's works had not the opportunity, even had they possessed the curiosity, of exercising their antiquarian talents in elucidating these crucial questions. Dr. Currie, the amiable but altogether too timorous editor, anxious to please the poet's friends, and with the view of enhancing the value of the Nasmyth portrait—an engraving of which, by Neagle, adorned his edition—suppressed the above and other references to the portraits of Burns which har not quite clear, invariably commends as superior to Nasmyth's well-known painting. Dr. Currie's action was the more reprehensible as by the time that the public had access to the suppressed portions of the correspondence, Alexander Reid, the last limner of Burns, his works, and most of his known history had passed away with the generation to which he belonged. Still, the matter has not been lost sight of; and there happily remain, stored in the memories of a few individuals interested in the subject, some important details which it is my purpose to record here.

Kirkennan is a small estate of some five hundred and ten acres or thereby, closely adjoining the small port of Polnackie, on the river Urr, near Dalbeattie, in Kirkcudbrightshire. The first person of the name of Reid who owned the property is said to have been an Ayrshire farmer named John Reid, who was born in 1691. In 1742 he had sasine, as it is termed in Scots law. At his death, in 1762, he left three sons, William, Alexander, and Robert, each of whom, in turn, became proprietor of the estate. Alexander, the artist, lived in Paris for some time before the Revolution, and also in London. In connexion with his residence in the last named city I may quote the following item from the catalogue of the exhibition held in London in 1770 by the Society of Artists: "No. 249, a head of Mr.

Ouchterloney, born in the year 1691, by Mr. Alexander Read."

John Reid's eldest son dying in 1804, unmarried, Alexander succeeded to the property. He died on December 26th, 1823, at the age of seventy-six, and was buried in Buittle churchyard, where a stone has been erected to his memory and that of the other members of his family. Like his elder brother, Alexander was a bachelor, and was succeeded by Robert, the only surviving brother, who died in 1831.

Last year there was brought under the hammer at Edinburgh a letter from Charles Kirkpatrick Sharpe, the distinguished antiquary, in which he gives the following information regarding Reid in reply to a query anent the Taylor portrait of Burns, then (1829) recently brought before the public:—

cently brought before the public:—

"I am tempted to think that the picture in question [Taylor's] was done by a person of the name of Reid, a portrait-painter in Dumfries. I remember well to have seen, in the house of a carver and gilder there—one Stott—who was frequently employed by my father, portraits of Burns and his wife, which Stott told me were done by Reid. I am almost persuaded that I saw this very picture; certain I am that Jean's [Mrs. Burns] was a miniature, in a white gown and cap with a large border. I remember it particularly, because I saw it before I had seen the original. Reid painted both in oil and water colours, and after he had been some time in Dumfries, went, as I think, to Galloway, where he died. I mention these particulars, as they may perhaps be of use in making inquiries. Some time ago a friend of mine questioned Stott as to Mrs. Burns's picture, of which I was anxious to procure a copy. He said that all the things I remembered must be in her possession. In his I recollect the drawing of the 'Cottar's Saturday Night,' which David Allan [a mistake for George Thomson] gave to Burns. The portrait of the poet had some resemblance."

In an equally rash and self-confident manner, Allan Cunningham states, in his 'Lives of the British Painters':—

"Read, a wandering [sic] limner, who found his way on a time to Dumfries, where he painted the heads of Burns and his Jean on ivory."

Notwithstanding Cunningham's random conjectures, there is sufficient evidence, as we shall presently see, of a most indisputable kind to prove that Reid was by no means the indifferent artist he would have us believe; and that Mr. Sharpe's rambling statements are altogether misleading. But these apparent contradictions, instead of teaching people caution as they ought certainly to have done, have inflamed the zeal of those individuals who possess companion portraits of Burns and his wife to claim Reid as the painter of them. But into the question of these spurious claims it is not my purpose to inquire here. Suffice it to say that all such as I have examined—and I have had a large number submitted for inspection—will not bear the application of the most elementary rules of historical and artistic criticism.

Alexander Reid executed a large number of works in different branches of his profession, such as portraits and landscapes in oil, and water-colour miniatures. He executed numerous drawings of the surroundings of Dumfries; and several of his larger and more important works, from the point of view of locality, have been engraved. One of these, a view of the town of Kirkcudbright, is dated 1792; and my correspondent Dr. Trotter has a copy of this picture hung up in his Ayrshire residence. Reid also made a copy, in water colours, of Allan's composition (also in water colours) from the fourteenth stanza of the 'Cottar's Saturday Night'; and this is undoubtedly the drawing which Kirkpatrick Sharpe says he saw in Stott's gilding-room. But Reid is most favourably known as a ministurist, many examples of his art having been preserved in brooches by his relatives. It is no exaggeration to say, however, that like some other artists—such as, for example, Taylor and Miers, who have secured immortality through their portraits of Burns—he would not have been known to fame at the

present day but for the fact of his having painted the miniature under consideration, the subject of which has spoken of it approvingly in his correspondence.

On learning that Reid's relatives had several examples of his work, I suggested to my late lamented friend Mr. John M. Gray, Curator of the Scottish National Portrait Gallery, that he should compare a miniature on ivory bequeathed to the gallery by W. F. Watson with the known productions of Reid. Mr. Gray did so along with several distinguished Scottish artista, and, as the result of their examinations, the Watson portrait is now hanging in the gallery as the probable miniature referred to by Burns. This portrait, although hidden from the public gaze until the circumstances narrated seemed to the trustees of the gallery to warrant its exhibition, was well known to students of Scotish art. Mr. Watson attached so great a value and importance to the miniature that he refused to allow it out of his possession, except on one occasion, when he lent it to Mr. W. D. Stevenson while modelling the bust of Burns now in the Wallace monument at Stirling. The miniature is in exactly the same condition as that in which it was when acquired by the trustees of the gallery, except that the frame has been regilded, and a mount of velvet has been placed round the ivory. In the absence of any artist's signature or mark, all that is known concerning it and the painter is here laid before the reader.

SALES.

Messes. Christie, Manson & Woods sold on the 16th inst. the following, from the collection of the late Lord Leighton. Engravings: Giulio Campagnola, Christ and the Samaritan Woman, 35l.; The Music Party, 41l. Rembrandt, Our Lord before Pilate, 26l. Drawings: Milanese Miniature Painter (fifteenth century), Headpiece, 50l. Leonardo da Vinci, Sketches of Figures and Ornaments, 220l. Andrea del Sarto, Studies of Two Male Figures, one kneeling, 98l.; Studies of Boyish Figures, in various attitudes, 450l. Michael Angelo Buonarotti, Four Sketches for Figures in the Last Judgment, 60l.

The same auctioneers sold on the 18th inst. the following pictures, from various collections: H. Rigaud, James Stuart, the first Pretender, 4933.; Princess Louise Stuart, Sister of the first Pretender, 1681.; Margaret, Queen of Scotland, 1151. J. Hoppner, Amelia, Wife of Sir Robert Calder, 2001. Sir J. Reynolds, Portrait of Mrs. Robinson, 1571. Colvin Smith, Portrait of Sir Walter Scott, half length, 1151. Giovanni Mansueti, The Crucifixion, surrounded by saints, 4351.

The same auctioneers sold on the 21st inst. the following pictures: Copley Fielding, View of Ben Lomond, looking down Loch Lomond, 110l. W. Hunt, Primroses and Birds' Nest, 152l. Sir J. E. Millais, The Huguenots, 388l.

fine-Art Gossip.

MR. HEINEMANN has in preparation an elaborate work on 'The Castles of England, their Story and Structure,' by Sir James D. Mackenzie, Bart. It will furnish historical, archæological, and architectural data about the 600 castles and fortified mansions which are known to have been erected from the Conquest to the reign of Henry VIII. It is claimed that this is the first complete record of all the castles of England, both of those in existence to-day, complete or partial, and of those (like Fotheringay and Northampton) which have disappeared. There will be two volumes, fully illustrated with plates, text illustrations, and plans, and the work is to be dedicated by permission to the Queen.

THE War Office is to be built next year on the Carrington House site at Whitehall, and a Bill is to be obtained from Parliament in ying the

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January giving power to buy out the leasehold interests on such of the Crown property on that site as is not vacant. In August, 1897, the Crown comes also into possession of the whole of the Great George Street site, which comprises the block between Charles Street and Delahay Street, except that portion of Great George Street which lies between the Institute of Civil Engineers and Delahay Street; and on this block it is proposed that several offices, including the Education Department, shall be housed

King Street being closed by the new buildings. It is also proposed that the Mall shall be continued through Spring Gardens into Charing Cross. A point which has not yet been settled is whether the Walpole houses in Downing Street, now occupied by the First Lord of the Treasury and the Chancellor of the Exchequer, shall or shall not be pulled down; and another still more vexed question is whether, in build-ing on the Great George Street site, a new line of frontage shall be drawn from the corner of the Home Office to the fountain between Great George Street and the Abbey, or whether Par-liament Street shall be widened into a straight street by a prolongation of the frontage on the line of the frontage of the Home Office. Lovers of the picturesque desire to see the Abbey from as high a point to the northward as possible. On the other hand, the architects are generally of opinion that a fine street is better than a mere prospect from the angle of a lop-sided place. Controversy will rage around this point, one element in the decision of which must be the consideration that Parliament Street might be expected to lead rather towards Westminster Hall and the Houses of Parliament than to-wards the Abbey. Nevertheless, as lovers of the picturesque are more numerous among politicians and the public than students of architecture, we expect to see the picturesque view prevail, and the line set back askew, at the cost of some 200,000l. to the taxpayer.

At a general assembly of Academicians and Associates held on Monday evening, Mr. Ernest Crofts, A.R.A., was elected an Academician.

E. L. A. writes :-

E. L. A. writes:—

"Everybody will agree with your reviewer in his praise of Mr. Wroth's volume on Greek coins and the series to which it belongs. But why is it so many of these books are allowed to remain year after year 'out of print'? They are not the speculation of a private publisher, they are public reference books; and yet when I turn to an official list of their titles I find only a fraction of them are to be purchased; the remainder might as well have never been written as things stand at this moment."

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN, - 'Manon'; 'Les Hugueots.'
QUERN'S HALL.—Royal Academy of Music Students'
rehestral Concert.
ROYAL COLLEGE OF MUSIC.—Students' Orchestral Con-

Two more operas have been performed for the first time this season at Covent Garden since our last notice, both of them of French origin. Massenet's 'Manon' was presented on Thursday last week with Madame Melba as the frivolous heroine. To say that the Australian prima donna sang the tuneful music well would be to state the facts in a lukewarm spirit. Her vocalization was nothing short of perfect, and all that was needed was a larger measure of warmth and animation in her acting of certain scenes. M. Alvarez was admirable as the Chevalier des Grieux, if not quite so dis-tinctive as M. Van Dyck in this part; and the elder Des Grieux had a superb exponent in M. Plançon. On the whole, this was one

of an opera which, for some reason, has never been taken into great favour by the London public.

It is impossible to accord very high praise to the rendering of 'Les Huguenots' on Saturday. True, Madame Melba sang the florid music of the Queen exquisitely, and M. Plançon as Marcel, Signor Ancona as De Nevers, and Mr. David Bispham as San Bris were unexceptionable. The chorus showed no traces of fatigue, but Madame Albani was not in good voice, the represen-tatives of Raoul and Urbain were not equal to their respective duties, and the orchestra was not up to its usual mark.

The terminal orchestral concert of the Royal Academy of Music on Monday afternoon was, on the whole, successful, though the pupils who appeared displayed evidence of sound teaching more than phenomenal ability. Miss Maude Lupton recited Grieg's melodrama 'Bergliot,' Op. 42, with expression, and Mr. Charles H. W. Hickin displayed a pure touch in Schumann's too rarely heard Concertstück in a for pianoforte and orchestra, Op. 92. Another decidedly creditable performance was that of Vieuxtemps's Violin Concerto in D minor by Mr. Percy H. Miles. A setting of the scena from Shelley's 'Hellas' for female solo and chorus, by Mr. John B. McEwen, proved very effective, as the young composer writes gracefully, and has an evident knowledge of orchestration. Much may be hoped from Mr. McEwen. Perhaps the best performance of the afternoon was that of M. Saint-Saëns's Pianoforte Concerto in c minor by Miss Gertrude Peppercorn. The "Diapason Normal" was used at this concert for the first time in connexion with an orchestral performance by the students of the Tenterden Street institution. The conductor was, of course, Sir Alexander Mackenzie.

The Royal College of Music concluded its summer term on Tuesday with an orchestral concert, given by the students of the institution in the temporary concert-room. The chief works performed were Schubert's Eighth Symphony in B minor, commonly known as the 'Unfinished'; Bizet's first suite from his music to Daudet's drama 'L'Arlésienne'; and Liszt's Hungarian Rhapsody in F. The rendering of these compositions attained a high degree of merit, Bizet's fascinating music in particular being played with remarkable precision and excellence of ensemble. Great praise is due also to the female choir for the intelligent and correct manner in which they sang the complex part - writing of the "Flower-maidens" chorus from 'Parsifal.' The promising violin playing of Mr. Samuel Grimson in Ernst's Concerto in F sharp minor also deserves mention. Prof. Villiers Stanford conducted.

Musical Gossip.

Mozart's 'Don Giovanni' was announced on Thursday, and this will be the last addition to the repertory of the opera season, which closes next Tuesday. In all twenty-three operas have been given during the season, the most popular being 'Roméo et Juliette, in which, since the departure of M. Jean de Reszke, M. Alvarez has played the part of Roméo. Arrangements have already been made to carry on the enterin M. Plançon. On the whole, this was one of the best performances we have had here have given an assurance that all being well they

hope to return in May, when the great Polish tenor will add to his repertory the titular part in Wagner's 'Siegfried,' and possibly also that of Siegmund in 'Die Walkure.

THE rumours which have been current in regard to a season of Wagnerian opera in English at Covent Garden under the direction of Mr. Hedmondt this autumn appear to be somewhat premature. Mr. Hedmondt has, in fact, been engaged for the tour of the Carl Rosa Company, and negotiations which have been commenced with a view of letting him off during the autumn have down to date proved fruitless.

The Carl Rosa Company will commence their new season in Ireland on the 17th prox. Accord-ing to present arrangements the Wagner operas ing to present arrangements the Wagner operas will form an important feature of the season, and besides 'Die Meistersinger,' which was revived last year, and 'Lohengrin' and 'Tannhäuser,' which are already in the repertory, it is proposed to give during the tour the English version of 'Die Walküre.' 'La Vivandière,' which was one of the successful productions last season, will also be performed. Among those who leave the company are Madame Ella Russell, Mr. Barton McGuckin, and Mr. Pringle, the last-named gentleman going on a tour with Madame Albani in the United States. Mr. Hedmondt, Mr. Brozel, and Mr. Grover have, however, been added to the tenors of the troupe, of which Miss Zélie de Lussan will still be a member, together with Miss Elandi, who sang with the company some years ago under the name of Miss Groll. A short London season will, it is hoped, be given at the new year, but this will depend upon whether a suitable theatre can be found.

Mr. J. H. Mapleson has been engaging an opera company for the United States, and proposes to open a four weeks' season at the Academy of Music, New York, on or about October 26th. He will then go on a tour, returning to England in the late spring. He proposes to produce the new opera 'Chatterton' by Signor Leoncavallo, who, by the way, will visit America next winter to conduct some orchestral concerts. Among the artists announced by Mr. Mapleson are Mlle. Huguet, a French soprano, Mlle. Darclée, a Roumanian dramatic soprano, and Madame Bonnaplata-Bau, dramatic soprano, and Madame Bonnaplata-Bau, with Signora Parsi as contralto, and Madame Renée-Vidal as mezzo-soprano. The tenors are Messrs. Durot, Marchi, and Randacio. Signor de Anna will be one of the baritones, and the conductors Signor Tuscanini and Signor Bombini. Most of these musicians, it will be noticed, are wholly unknown in this country, but they are said to enjoy a considerable reputation on the Continent and in Buenos Ayres.

THE Wagner Festival commenced at Bayreuth last Sunday, in the presence of the Duchess of Sleswick-Holstein, mother of the German Empress, the Duchess of Wurtemberg, Duchess Elizabeth, and Duchess John Albert of Mecklenburg, Prince William of Hesse, the Prince and Princess Reuss, and other German royalties. Five complete cycles of 'Der Ring des Nibelungen' will be given in successive weeks. To the Bayreuth Festival we shall refer at greater length later on.

THE chief details of the Twenty-fifth Norwich Triennial Festival were issued this week. The festival will be held from October 6th to the 9th, and it will, it is hoped, be attended by the Duke and Duchess of York. Handel's 'Jephtha' will open the festival on October 6th, and Sir Alexander Mackenzie's 'Rose of Sharon' will be revived on the follow-'Rose of Sharon' will be revived on the following morning. On the evening of the 7th, Mr. Frederic Cliffe's Violin Concerto in D minor, composed expressly for the festival, will be played by M. Tivadar Nachèz, the programme likewise including Mr. Randegger's 'Fridolin' and Dr. Hubert Parry's 'Blest Pair of Sirens.' 'Elijah' is to be given on the Thursday morning, and in the evening will be produced Boito

and Mancinelli's new operatic cantata 'Hero and Leander,' the principal parts being sung by Madame Albani, Mr. Lloyd, and Mr. Watkin Mills. The 'Redemption' will be performed Mills. The 'Redemption' will be performed on the Friday morning, and the festival will close in the evening with the third act of 'Lohengrin,' the programme also including Mr. German's Suite in p minor, conducted by the composer, and Prof. Stanford's new Irish ballad for chorus and orchestra, entitled 'Phaudhrig Crohoore,' set, of course, to the poem of Sheridan Le Fanu.

A MEETING was held at the opera-house, under the chairmanship of Earl de Grey, on Tuesday, in support of the proposed memorial to Sir Augustus Harris. There was a considerable divergence of opinion as to what form the memorial should take, the theatrical subscribers desiring that the whole should be awarded to the Actors' Orphanage, while the musical men were of opinion that a portion of it should be devoted either to a musical charity or to provide a monu-ment over Harris's grave and a bust of him, to be placed either in Drury Lane or the operahouse. In the result it was resolved to open the subscription immediately, and to appoint a special committee, who at a further meeting, to be held towards the end of September, will recommend to the subscribers how the money shall be spent.

THE monument which certain friends of the late Mr. Edward Solomon, the well-known comic opera composer, have placed over his grave in Willesden Jewish Cemetery will be unveiled to-morrow (Sunday) afternoon at two

MISS MABEL GERTRUDE PLUMBE was married at St. Andrew's Church, Wells Street, on Wednesday, to Mr. Pedro Juan Tillett, nephew and partner of Mr. Vert, the well-known concert manager. There were a large number of eminent musicians at the ceremony and at the wedding reception, which was held at Queen's Hall.

THE death of Mr. J. Alfred Novello, one of the principal founders of the justly celebrated firm of Novello, Ewer & Co., has now to be recorded. It took place on Thursday last week at his residence in Genoa, where he had lived in comparative retirement for close upon thirty years. Mr. Alfred Novello did much to develope the splendid business in oratorio, cantata, and church music now carried on at 1, Berners Street, and 70, Dean Street, Soho, under the name of Novello, Ewer & Co. Choral works, which are still published at almost prohibitive prices abroad, are now obtainable in London at very small cost, and the labours of Vincent and Alfred Novello, since continued by the Messrs. Littleton, have borne, and still bear, abundant fruit. It was in 1829, when he was only nineteen years old, that Alfred Novello commenced business at 67, Frith Street, Soho, and he had the satisfaction of witnessing his sister Clara Novello take the highest possible position in this country as an oratorio singer.

THE rumour that Mr. Edward Lloyd contemplated speedy retirement from his profession is, of course, wholly untrue, as he is still in full possession of his vocal powers, and will probably be ready for many more years of active service

THE triennial Handel Festival at the Crystal Palace will be held next year, somewhat earlier than usual, the dates being as follows:—Public rehearsal, Friday, June 11th; 'Messiah,' Monday, 14th; Selection, Wednesday, 16th; and 'Israel in Egypt,' Friday, 18th.

Some letters of Richard Wagner will be printed for the first time in the original German in the August number of Cosmopolis.

THE Director of the Musikschule at Bâle, Prof. Bagge, who died there on July 17th, was born at Coburg in 1823, where his father was rector of the Gymnasium. After studying music at the Prague Conservatoire, he settled at Vienna in

1842, and ten years later was appointed teacher of harmony and counterpoint at the Conservatoire of that city. When Prince Czartoryski founded the Deutsche Musikzeitung, he invited S. Bagge to undertake the editorship. In 1863 this periodical was bought by Messrs. Breitkopf & Härtel, of Leipzig, and under the name of the Allgemeine Musikzeitung attained to a high repute as one of the most important and earnest of musical journals. S. Bagge continued to edit it until 1868, when he was invited to Bâle, where he took his degree as doctor, was for some time a *Privatdozent*, and afterwards professor at the University.

DRAMA

Memoirs of Mary Robinson, "Perdita." With Introduction and Notes by J. Fitzgerald Molloy. (Gibbings & Co.)-In a sense in which the word is scarcely applicable to the memoirs of Colley Cibber and George Anne Bellamy, to say nothing of Fielding's simulated life of Theophilus Cibber, the memoirs of Mary Robinson are an apology. From the conventional stage standpoint of previous days, and possibly of later days also, the frailties of Perdita needed no special defence. To be raised, as prompter Downes says of Mrs. Davies, "from the cold ground to a bed royal" was an offence regarded with more envy than condemnation in the days of "the Merry Monarch" and for some time Perdita, however, as becomes subsequently. an erring pupil of Hannah More, is constantly on her defence. To account decently for her frailty, since no violence was used and she went, trembling with love and loyalty, to an assignation with the heir to the throne, is not easy. To vary, however, a sadly familiar phrase of Byron, protesting that she could not think of consenting she consented. The obstacle in the way of fulfilling her self-imposed duty of surrender, caused by the vigilance exercised over the Prince of Wales by his tutor, she describes with something that seems almost modesty, and is quite pathos. Finally, loyalty accompanied (horresco referens) by interest conquered. soul destined for suffering from the first, triumph is always brief. So it proved in this instance and on a subsequent occasion, when another and a less illustrious bond was contracted. What was specially unfortunate, her royal lover kept his promises in finance no better than in love, and a paltry five hundred a year was all that remained to console the disappointed and afflicted fair one for the sacrifice of her honour and a profession in which she was rising to distinction. Under these conditions

—a sufferer, too, from disabling rheumatism she took to literature, writing tales and poems, and obtaining a temporary vogue as the Laura and Laura Maria of the Della Cruscan school of poetry. Her adventures with "Florizel," as, after seeing her in 'The Winter's Tale,' Prince George, subsequently George IV., signed himself in his correspondence with her, are told in part by herself and in part by her daughter. She died in 1800, and in 1801 her memoirs, with some posthumous pieces, saw the light in four volumes, 12mo. Two years later the memoir, without the poems, but with some complimentary verses, was reprinted in two volumes. It was again reprinted in 1826. Between December 10th, 1776, when, coached by Garrick, she appeared at Drury Lane as Juliet, and 1780, when she retired, Mrs. Robinson acted some two dozen parts in tragedy and comedy, including Statira, Ophelia, Octavia in 'All for Love,' Lady Macbeth (for her benefit), Imogen, Perdita, Lady in 'Comus,' Viola, Rosalind, &c. She was also the first Amanda in Sheridan's 'Trip to Scarborough,' and played some other original parts. Had she come on the stage before her marriage, as was her intention, Garrick, who said that her voice recalled to him Mrs. Cibber, intended to have

been her Romeo. Her appearance was, how-ever, deferred until after his retirement. After her desertion by her lover she dared not, for fear of the public-apparently a superfluous piece of squeamishness—resume a profession in which she seems to have displayed genuine capacity. Mr. Molloy has given us in a limited edition a reprint of the two-volume edition of her memoirs, with some interesting portraits after Romney, Cosway, and other artists, of Mrs. Robinson, the Duchess of Devonshire, and Miss Farren. He has been at no pains to correct errors, even when so obvious as "Among my female friends, those [sic] for whom I entertained the strongest esteem were [sic] Lady Yea, the wife of Sir William Yea and the sister of Sir John Trevelyan. She was a lovely and accomplished woman"; "Coleman" for Colman; or "Mousseau" for Monceau. The adventures of Perdita are fairly stimulating, and throw some light upon fashionable life a century or more ago. Her poems, which were derided by Gifford, ago. Her poems, which were derided by Gifford, are not likely to be read afresh. She wrote three plays—'The Lucky Escape,' given for her benefit at Drury Lane, April 30th, 1778, of which the songs only were printed; 'Nobody,' a comedy, unprinted, satirizing female gamblers, given at Drury Lane, November 29th, 1794; and 'The Sicilian Lover,' 8vo., 1796, not acted. The chief attraction of the latest reprint of Perdita's memoirs is in the portraits.

Joan the Maid: a Dramatic Romance. John Huntly Skrine, Warden of Glenal-mond. (Macmillan & Co.)—One of the most inspiring stories in all history has served Mr. Skrine as the subject for his dramatic romance, but it has failed to inspire him to more than moderately good blank verse, It is possible that Mr. Skrine, recognizing the temptations to melodrama in his story, may have consciously practised restraint. It may have been not want of dramatic grip, but mere timidity, that led him to throw away the fine possibilities of his story. the Maid' is the polished work of a scholar. The verse is level and pleasing, but it very rarely rises to the height of its subject. On the other hand, there is no carelessness, no baldness, no The work is all careful and conscientious, but lines memorable or even distinguished are rare as flies in January. touches his high-water mark in the description of Joan's death :-

Then from the furnace heart a cry went out Scarce louder than a sob, but shook the ranks With mastery like a trumpet, "God, my life. The voice was Thine, the voice was Thine, the voice Hath not betrayed me." And the cry went out, And beats on all the walls of all the world, And none will silence it for ever more.

SHAKSPEARE'S MATERIALS FOR 'MACBETH.'

THE study of Shakspeare's methods of treating his materials rewards us by glimpses into the psychologic and sesthetic processes of his mind. None of his plays reveals so much as 'Macbeth.' It is at once the antithesis and completion of the play of 'Hamlet,' not only in the main character, but in the poetic fervour. A similar contrast obtains in the treatment of his materials. The Hamlet of Belleforest was endowed with the virtues and vices of a halfcivilized pagan, to whom revenge was a congenial virtue, who knew what he wanted to do, and did it without any "Play." But Belleforest remarks, "You must know that this happened a long time before the kingdom of Denmark received the faith of Jesus. speare christianized the country, sent Hamlet to school at Wittenberg (the alma mater of the Reformation), and the consequent discord between the pagan virtues and the Christian creed is the main motive of the denoûment. which entirely differs from that of the original

history.
Shakspeare, on the other hand, paganized the Christian Macbeth, and threw the situations back in time. Most critics, as Dyce, Gervinus, and

Wright. land' a plot. acceptin the san hears literary position

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Wright, consider Holinshed's 'History of Scotland' as Shakspeare's sole authority for his plot. Many reservations are necessary before accepting this statement. Holinshed may bear the same relation to 'Macbeth' as Belleforest bears to 'Hamlet.' The differences in the finished play depend on the effect of other literary productions, on alterations and transpositions of Holinshed, and on the exercise of Shakspeare's own "invention." We cannot prote any connexion with literary works not extant, but it is worth naming a few that might have yielded suggestions.

Between July 14th, 1567, and March 3rd, 1567/8, the Master of the Revels spent 634l. 9s. 5d. in preparation for seven plays—one tragedy and six masks. The "Tragedie was of the King of Scottes; to ye which belonged.....Scotlande, and a gret Castle one thother side" (Harl. MS. 146, f. 15). We further learn that these "were played on Shrove Sonday and Shrove Tuesday* at night, in the Hall," before the queen (Lansd. MS.

The account of the Treasurer of the Chamber records the payment,

"To William Hunnyes Mr of the children of the Queenes Ma^{tes} Chappell, upon a warrant dated at Westminster, 3rd Marche, 1567, for presenting a Tragedie before her Ma^{tio} this Shrovetide, vil. xiiis. iiiid."

This first play presented by Hunnis, as successor to Richard Edwards, might, of course, have been of another "King of Scots." It might even have concerned the death of Darnley, which took place on the 9th of February in the year before. But for this would there have been necessary the scenery of "Scotland," which was represented by a mountain on one side and a castle on the other?

side and a castle on the other?
A story of "Macbeth" was known by, and probably before, 1596; for on August 27th of that year

"Thomas Millyngton was likewise fined at iis. vid. for printing of a ballad contrarye to order, which he also presently paid. Md. The Ballad entituled The taming of a Shrewe, Also one other Ballad of Macdobeth" (Stat. Reg.).

In Kemp's 'Nine Daies' Wonder,' 1600, there is a notice of a

"penny poet, whose first making was the miserable stoine story of Macdoel, or Macdobeth or Macsomewhat, for I am sure a Mac it was, though I never had the maw to see it."

The Earl of Nottingham's actors in 1602 had a play called 'Malcolm, King of Scottes'; and according to Henslowe's diary, ed. Collier, there was

"lent unto Thomas Downton the 27th April, 1602, to by a seut of motley for the Scotchman, for the play called Malcom the Kyng of Scottes, the some of xxxe."

The story of the Gowry conspiracy of August 5th, 1600, might have lent suggestions. A tragedy on that subject was played early. Chamberlain writes to Winwood, December 18th, 1604:—

"The Tragedy of Gowry, with all action and actors, hath been twice represented by the King's Playere, with exceeding concourse of all sorts of people, but whether the matter be not well handled, or that it be thought unfit that princes should be played on the stage in their lifetime, I hear that some great councillors are much displeased with it, and so 'tis thought it shall be forbidden."—Winwood's 'Memorials,' ii. 41.

I program though we are as to the effect of

Uncertain though we are as to the effect of these Scotch stories upon Shakspeare's work, we are in a very different position in regard to Dr. Matthew Gwynne's "Conceit" at the reception of King James by the gate of St. John's College, Oxford, during the royal progress, August 27th, 1605. The Latin words are printed at the end of the same author's 'Vertumnus' (1607), and there are descriptions of it by Isaac Wake (the Public Orator), by Philip Stringer, by Anthony Nixon, and others. After a few graceful lines which gave

* February 10th and 12th, 1567/8.

a modern application to the story of the weird sisters of Macbeth and Banquo, the "Hails" are repeated, as from Scotland, England, Ireland, to Banquo's descendant, "the conceipte whereof the king did very much applaud." There is no doubt that this short masque or interlude affected Shakspeare, especially in the show of the eight kings, Act IV. sc. i. One is reminded of Buchanan's conclusion of the story of Macbeth:—

"Some of our writers do here record many fables, which are like Milesian tales, and fitter for the stage than for a history" (book viii, p. 352).

Holinshed presents us with a warped and inimical view of Macbeth, whom contemporary historians paint as the greatest king that early Scotland had, respected by his enemies, honoured Scotland had, respected by his enemies, honoured in the ancient Culdee Church, beloved of the Scotlish people. But how was it that Shakspeare, even reading only Holinshed, should have selected and combined all the crimes of his predecessors for a hundred years to paint the picture of Macbeth? For more reasons one. Shakspeare acted as Poet Laureate in this play. The claims of a king who had highly honoured his company in Scotland, who had made it his first care to appoint them his royal servants on his arrival in the metropolis, who had sent them robes for his coronation procession, who had set free from the Tower, with all grace, Shakspeare's early patron and friend the Earl of Southampton, who had restored young Essex, and had done many other kindly acts-the claims of such a king were strong, whether or not he did, as has been sug-gested, invite a play on the story of the Oxford triumph. Shakspeare could not degrade himself and his art by the gross flattery of a Bacon, but he flattered, nevertheless, with delicate taste and artistic skill. This combination of compliment with poetic conception was the triumph of a Laureate's inspiration. He never forgot, meanwhile, his patriotic feelings as an Englishman. The scene of the play was in the king's fatherland, its subject dealing with his ancestral legends, but at a period too remote to touch national jealousies-one of those rare periods, indeed, during which the English could be shown in friendly relations with the Scotch, when, through Malcolm and Maud, the English were interested in the pedigree. The character that Shakspeare saw looming out of that seething and chaotic past of Scottish history was a representative character, a foreshortening of history, a generalized idea, worked out like Galton's generic photographs, by super-position bringing out the racial characteristics. The Wars of the Roses were not so embittered or long enduring as were the wars of the Scottish Thistles. The double dynastic lines, the custom of electing the fittest to succeed from among the royal claimants, provided for constantly recurring civil wars. Holinshed describes Duncan as a man young and incapable, whose only conquest on the battle-field was by cunning and poison; whose sole support was in the bravery of his cousin Macbeth, the expectant heir, whom he defrauded by making his young son the Prince of Cumberland. Macbeth had come to the throne very much as did Henry VII.—by the aid of the better half of the nobility, Banquo among them. But the truth would not inspire the initiate horror needed to carry over the sympathy at once to Malcolm, who afterwards won his crown from Macbeth in the same manner. So Duncan's weakness was dignified by added age; the details of the murder of Duffe by Donewald a hundred years before were carried over to the charge of Macbeth, with the added horror of making him "bear the knife himself," instead of hiring the four murderers of Donewald's tale. Neither the Donewald nor the Macbeth of Holinshed was troubled with remorseful visitings for what he had done, and though in Duffe's murder nature and the kingdom mourned, in Duncan's nature kept her thoughts

to herself, the kingdom rejoiced, and historians unanimously said, "Macbeth began well." It was Kenneth—who had secretly slain by poison the son of this same Duffe (Malcolm, Prince of Cumberland), that his own Malcolm might succeed—who saw visions and heard voices of God's judgment. The Malcolm slain was the great-grandfather of Lady Macbeth; the murderer's son, put in his place, was Malcolm, grandfather of Duncan and Macbeth. The vice of Cullen, the covetousness of Grime, the avarice of Malcolm II., are further added to the faults of Macbeth as given in Holinshed. From these elements Shakspeare created a character grand in spite of its darksome colours, and equalled only in interest by the Satan of Milton's 'Paradise Lost.' The tragedy of his life was evolved on broad elemental lines, dominated by destiny, stern as a Greek drama—rather as three Greek dramas, for the action divides itself naturally into a trilogy: crime, triumph, and punishment. Holinshed gives the story of Lady Macbeth in three lines:—

"Specially his wife lay sore upon him to attempt the thing, as she was very ambitious, brenning in unquenchable desire to beare the name* of queen." Shakspeare also combines her character with that of Donewald's wife, and completes the rôle from his invention.

But I strongly believe that Shakspeare consulted another chronicle of Scotland, and one, too, that was not published until 1858. If he did so, the probability that he wrote this play by royal request is strengthened. When Bellenden was employed to make a prose translation of Boece, Margaret Tudor, Queen of Scotland, commanded Master William Stewart to make a metrical version for her son James V. was finished on September 29th, 1535. Most certainly James I. of England would have a copy, and it is quite possible he lent it to the poet of his royal company of players to compare with Holinshed. Various divergences from Boece, various amplifications of the text, based either on tradition or poetic invention, give a distinct character to this work. In every case in which he differs from Holinshed, Stewart is followed by Shakspeare. It is Stewart who makes Donewald's wife bid her husband look up clear and leave all the rest to her, and who turns the conversation after supper to Donewald's indebtedness to the king. It is Stewart only who introduces a swoon, not for the lady, however, but for Donewald :-

but for Donewam. .—
Dissimulat syne for to fall in swoun
As he was deid thair to the erth fell doun;
Sone efter syne quhen that he did retorn
Out of his swoun, he stude lang in ane horn.
L. 38.161.

It is Stewart who expands the vision of the Kenneth that murdered Malcolm Duffe into phrases that led Shakspeare on to Macbeth's. It is Stewart who first broached the idea of perpetuity to the kings of Banquo's issue, "unto the warldis end." Holinshed gives no suggestion of the "crack of doom," though the Oxford interlude does, like Stewart. It is Stewart who describes Macbeth's broodings over the king's injury, and suggests the opinion of others as to his character till his wife induced him

For till destroy his cousing and his king; So foul ane blek for to put in his gloir, Quhilk halden wes of sie honour befoir. L. 39,828,

It is Stewart who gives the picture of Macbeth, paralyzed by the sight of the moving forest, refusing to fight, and of his followers deserting him who would not defend himself—a fatalist till the last. So many other ideas suggested by Stewart are followed out by Shakspeare, that we are impelled to believe that the dramatist either studied Stewart's work or some other play based upon it. The death of Siward's son he took from Holinshed's 'England.' The story of "the moving wood" might have been impressed upon him by the ballad of 'Thomas Deloney the Ballading Silkweaver' (who died in 1600). He

^{*} To which she had the right, like Elizabeth of York.

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describes the men of Kent approaching William the Conqueror thus at Swanscombe Hill.

The supernatural element in 'Macbeth' was also distorted from its historical proportion by also distorted from its historical proportion by royal influences. Holinshed and Stewart both distinguish, what Shakspeare does not, the stately figures of the three weird sisters that reveal unsought the truth (the Urda, Verdandi, and Skulda of the older mythology), and the witches, dealers with Satan, that "keep the word of promise to our ears, and break it to our hopes." Both, in the sickness of the sixthese describe the practices of some of the witches. Holinshed mentions that Macbeth's evil deeds were done "by illusion of the devil." Several contemporary works (such as R. Scot's 'Discoverie of Witchcraft,' 1584; 'Newes from Scotland,' 1591, about Dr. Fian, and the witches in the sieves raising the storm; and 'Summer's Last Will and Testament,' 1600) give fragments of witch lore. But King James himself had published a book in Edinburgh in 1597 and in London in 1603. A 'Book on Daemonologie,' written by the king whom Shakspeare was striving to honour, might not be ignored. The king proved the existence of witches and evil spirits against Scot the Englishman, who had denied them, and Wierus the German, who had excused them. He analyzed the motives of those who deal with Satan, dividing them into two classes, those who command and those who serve him. The who command and those who serve him. The king says witches are ugly and old, hence the ghastly picture of those "that should be women." The introduction of "Hecate to the other three witches" may have been based on R. Scot's 'Discoverie of Witchcraft,' book iii. chap. xvi.: "The witches believe that in the night time they ride abroad with Diana, the Goddess of the Pagans"; and the king says that "the fourth kind of spirits are called by the Gentiles Diana and her wandering court, and by us called Phaerie." Diana Triformis, or Hecate, might thus mingle congruously with other uncanny beings. In the 'Hamlet' as acted in Germany in 1603, Phantasmo says, "O Hecate, thou Queen of Witches," and in the prologue the three furies address Night as "Hecate." ('The Witch' of Middleton is evidently a later production.) King James also described the different kinds of spirits, spectra, or umbra mortuorum; and those that assume a dead body. These could easily enter at any aperture where air passed,

"either to forewarn people or to discover to them the will of the defunct, or what was the way of his slauchter, as it is written in the 'Book of Histories Prodigious.'"

Was the dead Banquo one of these, sent to convict Macbeth? King James might well think so, and recall his book. Therefore I think a real ghost appeared on the stage in the first rendering, visible to the spectators, the actors being supposed not to see it, rather than that the audience should be forced to imagine with Macbeth. The triumph of Shakspeare's art appears in the power of satisfying the two conceptions. Let the royal author please himself, but only the imaginative characters see either witches or ghosts, and only the most imaginative, in the highest state of tension, sees visions and hears voices. Banquo's ghost appears as the murderer described him to Macbeth. Semi-supernatural is the incongruous idea borrowed from Plutarch :-

Under him, My genius is rebuked, as it is said Mark Antony's was by Cæsar.

One other "material" I must note—personal acquaintance with the country. No Englishman who had not visited Inverness could have described its air as "pleasant," "delicate," "sweet," or said "the heaven's breath swells wooingly here." There is nothing to contradict, and much to support, the opinion that Shak-speare, after the Essex trouble and his father's death, either went with his company to Scotland or joined them there.

The Treasurer's accounts of Edinburgh for 1601 record payments to the English comedians; and Laurence Fletcher, their manager, was made Burgess of Aberdeen in October, 1601 (Dibdin's 'Annals of the Edinburgh Stage').
CHARLOTTE CARMICHAEL STOPES.

Pramatic Gossip.

Somewhat touching, wildly improbable, and holly undramatic is 'The Littlest Girl,' an wholly undramatic is 'The Littlest Girl,' an adaptation by Mr. R. Hilliard of Mr. Richard Harding Davis's story 'Her First Appearance,' which now at the Court Theatre precedes 'Mam'zelle Nitouche.' The scene is New York, a middle-aged inhabitant of which, after divorcing an actress he has married, neglects their daughter, who drifts on to the stage. A friend of his sees the child, snatches her up in her stage costume — where were the stage manager and the wardrobe-keeper?-carries her to her father's house, and, after undergoing a large amount of well-merited castigation for his impertinence, succeeds in obtaining for his infant protégée paternal protection. The intru-sive friend was played with great force by the adapter. The piece, which is more than a little preachy, would have had a better chance if it had been presented in gloom less funereal. A man receiving a visitor, even when unwelcome, does not leave him to tumble over the furniture.

THE St. James's Theatre closed on Saturday last, to reopen, according to present arrange-ments, on October 25th with the old programme 'The Prisoner of Zenda.'

MR. TREE will visit America in November. and will return in February, by which time it is hoped that his new theatre will be ready for him. He proposes while in America to test the value of a new play, 'The Seats of the Mighty,' adapted by Mr. Gilbert Parker from his own novel of the same name. After his return to London he will produce a Shakspearean piece, unannounced as yet.

THE Lyceum Theatre closes this evening with a miscellaneous programme, consisting of the balcony scene from 'Romeo and Juliet,' the third act of 'Magda,' the third act of 'For the Crown,' the screen scene from 'The School for Scandal,' and the scene of Buckingham's farewell from 'King Henry VIII.' Mrs. Campbell, who accompanies Mr. Forbes Robertson on tour, will not play Bazilide in 'For the Crown,' as has been announced, but will retain her former character of Militza. For Bazilide Miss Lily Hanbury has been engaged.

MR. GORDON CRAIG, the son of Miss Ellen Terry, has been playing at the Parkhurst Theatre during the present week as Hamlet and

THE Opéra Comique will, it is anticipated, reopen next month under the management of Mr. Willie Edouin with a piece named 'Newmarket,' which has already been seen in the

THE first Shakspearean performance at the James's under the management of Mr. George Alexander is promised for an afternoon in the coming autumn. It will consist of 'As You Like It,' with Mr. Alexander as Orlando, Miss Julia Neilson as Rosalind, Mr. Vernon as Jaques, Mr. Esmond as Touchstone, Mr. Vincent as Adam, and Miss Ellis Jeffreys as Celia.

TO CORRESPONDENTS.—H. J.—M. M.—J. B. R.—W. B. M. —R. A. A. B.—A. H. M.—H. C.—R. B. S.—B. G. S.—H. D. L. —received.

Erratum.—No. 3585, p. 74, col. 2, l. 42 from bottom, for "J. Reynolds" read S. Reynolds.

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